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THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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A Young Actor.

One of the youngest actors in the profession is Master Harry Woodruff, whose picture appears above. Harry is a pretty, blue-eyed, golden-haired, girlish-looking boy of twelve. He possesses remarkable intelligence and a wonderful nonchalance for one so youthful. He is bright and clever without precociousness, and has the manners of a man. He told the story of his life and stage career yesterday to a MIRROR reporter in an easy, graceful and self-possessed way, that inspired a feeling of interest in the recital.

"I was born in Hartford, Conn., and am now twelve years old. My father and two younger brothers are living. My mother died a long time ago. Papa used to keep the Wellington Hotel in this city, on the corner of Forty second street and Madison avenue. He is now head clerk at the Pavilion Hotel, Staten Island. I live with my cousin, who has taken care of me since mamma died."

'How did you happen to go on the stage?" asked the reporter.

"Papa and myself were living in Jersey City three years ago, and one day he read in a paper about Mr. Haverly wanting children to sing in Pinafore. Papa asked me how I'd like to go. I thought it would be just too nice, so he took me over to the theatre. Mr. Locke tried my voice and liked it very much. I was engaged as a girl in the chorus. After the run of the piece Mr. Locke wanted me to go traveling, but papa wouldn't let me."

"Where was your next engagement?"

"With Mr. Bandmann. I played the page in Narcisse. Then I played a part in the picture with Perdicaris. THE MIRROR gave me my first bad notice in this part. Oh, yes, I felt very much hurt about it at the time."

"What did you do next?"

"I played the Duke of York with Mr. Booth and then I was engaged to play the [illegible] in Cymbeline with Miss Neilson."

"Did you ever get 'stage fright?' "

"[illegible], I never felt a bit nervous. I [illegible] in the Voyagers in Southern [illegible] Hopkins and Hill. I played a [illegible] six months, and traveled [illegible] Chicago, Pittsburg, Philadelphia [illegible] large cities."

"[illegible] the business?"

"[illegible]. I think it is very [illegible] continue on the stage [illegible]."

[illegible] had,

"Did Edouin come with you?"

"No. He returned to Salt Lake, where Mrs. Edouin was compelled to remain with her sick child. They will both return East as soon as the babe is well enough to make the journey."

"How were you pleased with your California engagement?"

"Not especially delighted. Financially it was a failure. There were a number of reasons for this. When we arrived there, four first-class theatres were in full blast, a number of beer gardens, and the usual quots of second class theatres and cellar shows. When you take the French, German, Chinese and other foreign elements that do not patronize English theatres, out of a reputed population of 350,000 we have only about 80,000 to draw from in support of American amusements, and this is inadequate to afford existence for the five first-class theatres there. Another reason, and one of the principal, is the establishment of beer gardens, which, presenting a good character of entertainment at one third the price of admission charged by the regular theatres, of course draw the crowds. Here is an illustration: Billee Taylor was handsomely produced at the California Theatre by the Emelie Melville troupe. It opened to about $500, then dropped to about $100 per night. By much forcing the opera ran for a couple of weeks to disastrous business. It was then put on at Winter Garden, a beer house seating 2200 people, at popular prices. The house was crowded every night, and has been doing an excellent business ever since. So you see what the regular theatres have to contend with."

"Is there not a scarcity of money there?"

"Yes, I think there is among the poorer classes; but they manage to find enough to support the beer gardens and cellars. And yet you would be surprised at the support the Tivoli, Winter Garden and Vienna Garden receive from the respectable element. Every class is represented---a motley, cosmopolitan crowd---and the gardens are taking all the business."

"How do you like the California people socially?"

"They are the most hospitable I ever met, and I had more enjoyment there than in any city I was ever in. They treat you royally. While I was there the Bohemian Club gave us an Actor's Jenks, something like their High and Low Jenks, where conviviality in every form reigns. I like the customs, manners, the people, and everything else, except our bad engagement."

"How was the season as a whole with you?"

"Very fine up to our California career."

"Many changes in your company the coming season?"

"No. The company remains about the same, with one or two exceptions. Jacques Kruger is going to star for R. M. Hooley, but I have reason to think he will regret it. We will play Sparks, but it will be made much stronger. We commence about September 12."

"Dates all filled?"

"Yes, pretty much. We keep a few weeks open purposely."

Mayer's Farewell.

That irrepressible genius—that modern dramatic plenipotentiary—that sententious blot of French and American actresses—Marcus Mayer—in whom is concentrated all the virtues of the profession, and to whose [illegible] and sagacious direction the brilliant [illegible] many of our prominent stars to-[illegible] and by whose modesty, retiring [illegible] niability of character and mon-[illegible]ect, has encompassed himself [illegible] and love of the entire pro-[illegible]rld in general—has gone [illegible]ax. The scene on the [illegible] one. His thousands [illegible]orce, and the piers [illegible]nity of the depart-[illegible]e with a surging [illegible] training to get [illegible]t. Governor [illegible]n a hand-[illegible] to the [illegible] the [illegible]

[illegible]ny Wives.

[illegible] Gosche and Hopper, [illegible]nan's interviewing [illegible] seeing that re-[illegible]y to an inquiry [illegible]d Wives and the [illegible]

[illegible]d a very satisfac-[illegible] but we were not so [illegible]erion party."

[illegible] you struck against?"

[illegible] net with good business [illegible]hat State, but we were un-[illegible]strike bad weather. Dur-[illegible] the company was there it [illegible]t."

[illegible]r plans for next season?"

[illegible]ill contitute our principal [illegible]

[illegible]pany made up?"

[illegible]ll retain nearly all our old [illegible]way, excepting Ada Gilman and John [illegible]ce. Miss Helen Gardner has been en-[illegible]d to play the former's part, Mrs. Mc-[illegible]ley, and Frank Budworth will do the Chinaman in place of Ince. By the way, I see THE MIRROR last week stated that Ella Chapman said she had declined the part of Mrs. McGinley. This is not exactly so. We should have liked to have had Miss Chapman, but Miss Gardner made a hit in the role, and we engaged her to play it next season, and not having closed with Miss Chapman, notified her to that effect."

"You had some trouble in the South with Brooks and Dickson, did you not?"

"Yes. They attached three nights' receipts in New Orleans."

"What were the reasons?"

"They claimed we had broken our contract to play with them one week in Memphis, without notification. Our agent, Mr. Wing, says he wrote to Brooks, asking that the date be changed to the three last nights of the week. We were doing a good business in New Orleans, and were desirous of putting in an extra Sunday night, which necessitated our canceling Memphis for Monday night, but Brooks claims he did not get Wing's letter, and got out an attachment on the three nights, which amounted to over $1200. The money is still tied up in court in New Orleans. Legally, he may be right; but morally, we believe we were justified in our course. I think he was angry because we played with Whitney in Detroit. I don't know what the result of the case will be."

Leavitt's Old-Time Minstrels.

"How is the great M. B. Leavitt to-day?" inquirer a MIRROR reporter yesterday, meeting the energetic little manager on the Square.

"Busy! busy! Up to my ears in business. Getting ready for next season. I'm going to do a big business."

"What with?" innocently asked the newsgatherer.

"What with? Good heavens! Where have you been all summer? With my Gigantean Minstrels, of course."

"Who are they?" was the next question.

"Don't you know? No? Well I'll tell you. I am organizing one of the largest minstrel companies on the road, on the old-time plan. I will give negro minstrelsy pure and refined, as it was years ago. My aim shall be to congregate the best talent to be had for money, and you know I don't spare money when I want to get a party."

"That's so," interrupted the MIRROR man. "I remember that you did pay Delaro $350 a week to look pretty, and Marie Williams $150 to sing Lade-dah."

"Never mind bout that. Don't recall the dreadful past. I mean to have the best old-time minstrel company on the road. I have engaged Dave Reed, Sam Sanford, Lew Benedict, H. J. Armstrong, Archie Hughes, Wood and Beasley, the Kine Brothers, the Four Grotesques—Seaman, Somers and the Girards; The Four Diamonds—Watson, Sawtelle, Brevard and Gilmore; The Monumental Quartette—Hammond, Hawley, Earl and West; Archer Cook, Bob Tyrell, J. W. Lamont, W. T. Raymond, Victor Hawley, Fred. Marshall, George Hammond, and W. H. Gilbert. I have also engaged the celebrated English conedians, Wood and West, who will arrive here in July. I will have a full brass band of twenty pieces, with Joseph Koenig as leader. My orchestra of twelve musicians will be under the leadership of Albert Andress, late of the Walnut Street Theatre, Philadelphia. I am endeavoring to secure Dan Emmett and some other old-time minstrels, and will yet show managers how to give a minstrel entertainment.

Harry Wall's Escape.

Harry Wall had a very narrow escape from a stray bullet on Tuesday night. While conversing with a friend on the corner of Broadway and Twenty-seventh street, the report of a pistol, quickly followed by additional reports, startled the neighborhood. With the curiosity incidental to all men, Wall peeped around the corner, and as he did so a ball whistled past his ear, taking off a lock of his auburn hair, and bedded itself in the leg of a cab horse, standing a few feet from the manager. The row was between an officer and a drunkard, whom the former, after the customary fashion of the metropolitan police, had exasperated by an unnecessary clubbing. Between the two men eight shots were fired, but it is useless to add that Harry Wall had left for more comfortable quarters.

At The Theatres.

"The play's the thing."—HAMLET.

The Mascotte goes bravely on at the Bijou.—Jay Rial's Uncle Tom is doing a good business, considering the weather, at Niblo's.—Sam'l of Posen will probably run along some weeks yet at Haverly's Fourteenth Street.—The Madison Square is doing well with the Professor.

PIERCY.—Samuel W. Piercy, since the death of his wife, to whom he was devotedly attached, has been spending part of his time at his father-in-law's ranch, "El Posa," at Soledad, Cal. He writes pathetically from that point: "I am spending a few days here, trying to mend a broken heart. I feel that the light of my life has gone out."

The Latest.

The complications that have kept Baldwin's Theatre, San Francisco, in such an inextricable tangle for the last two years seem to be in a fair way of becoming satisfactorily unraveled. The latest from that quarter is to the effect that Lucky Baldwin himself has assumed the managerial reins (we suspect, however, it is only temporary), and has ousted all of Maguire's people, placing a Mr. Buckland, his private collector, in charge of the box-office. The "Governor," as Maguire is familiarly called, is to remain as business manager, under salary. It puzzles the profession, and the people of San Francisco in particular, to know how it is that Maguire has held on so tenaciously to the establishment in the face of so many disastrous failures, and there are but few in the secret. Surmises are plenty enough, but they amount to nothing. The "true inwardness" of the whole thing lies in the fact, we have it upon what we consider pretty good authority, that Maguire is in possession of points concerning much of Baldwin's private business, which acts as a check-rein to any attempt to get rid of him. Be this as it may, it is also known that Maguire has an interest in a lease of a strip of land on which Baldwin's Hotel and Theatre stand, and this fact also supports Maguire in the position he has held ever since the structures were built. This is presumed to be the whole business in a nutshell.

Baldwin is an old manager, and has had considerable experience. He was the first to go to Japan and organize a troupe of native artists, and take them to Europe. He made much money, returned to the Pacific coast, and began his great speculations in mining stocks. Everything he touched turned into gold, and from this fact he got the sobriquet, "Lucky Baldwin," and through his riches was known far and wide. He has been mixed up in much litigation, but he always manages to get the best of everybody whom he legally encounters. He is a shrewd, calculating man, unprepossessing in appearance, but genial and good-natured. Inspired by the Palace Hotel scheme, he conceived the idea of building a caravanserie of nearly equal magnitude, in which he would incorporate a theatre—and to his credit, be it said, he erected the most beautiful theatre in the country. Placing Maguire in charge, that gentleman ran it for a time quite successfully, opening it with Barry Sullivan, and maintaining its position as one of the leading theatres of the Pacific coast. All this time he had Baldwin's financial co-operation. The opposition became strong, and the theatre began to lose money. Baldwin seeing this, placed the whole thing in Maguire's hands, and the result is known. Though impoverished, he tried to run it afterward, but with little success, and it was only Baldwin's guarantee that brought occasional attractive talent to it afterward. And so it remains to this day.

The engagement of Messrs. Tearle and Eyre and Miss Jeffreys-Lewis was effected through the exertions of Frank L. Goodwin, who has been a hard and conscientious worker, and has experienced much humiliation through Maguire's inability to meet his promises, and the party leave on Sunday for 'Frisco, Baldwin having guaranteed salaries, expenses, and fares both ways.

With due respect for Maguire's experience, we cannot but think he has outlived his usefulness as a manager. He has had the cream of the business in California, but has wasted it. His promises are rash, and made unthinkingly. He means well, but trusts to events to sustain him—which events are not disposed to do. His prestige has long since departed, but he clings to hope with surprising tenacity, and works upon an exploded bubble. At one time he was considered the "Napoleon of the stage," but his Waterloo met him long since, which, unfortunately for himself and his people, he has not the bravery to acknowledge.

A Position to Command Business.

[Rochester Morning Herald.]

The NEW YORK MIRROR is enjoying what it calls a floodtide of prosperity, at which its many friends send in their congratulations. THE MIRROR has lately been greatly improved and has put itself in position to command the business now pressing upon it.

Among the Musicians.

The Abbe Liszt has been made a commander of the Order of Leopold of Belgium.

Ten thousand people attended the organ recitals in London given in memory of Lord Beaconsfield.

Emma Thursby has been presented with a medal of honor by the committee of the Paris Conservatoire.

Prof. Keppler, of this city, has a musical composition which he expects to produce during the season.

Emma Abbott, it is stated, will add Jerome Hopkins' oratorio of Samuel to her repertoire next season.

The Comley-Barton troupe, in comic opera, will play a long engagement at the Fifth Avenue this season.

Severo Strini, basso, late of the Emma Abbott Opera company, is open for engagement next season in grand or comic opera. He has been quite successful with this troupe, and is a growing favorite.

Lovers of music in New Orleans are determined to have another and superior opera company, during the winter, to the ill-fated Ambre-Tourme-DeBeauplan organization. An excellent organization is now being gathered in Paris.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OLIVETTE CO.: Boston, Mass., 4. week.

BENNETT & MOULTON'S JUVENILE OPERA CO.: Salem, Mass., 4; Eastport, Me., 6, 7; Calais, 8, 9; Houlton, 11, 12; Woodstock, N. B., 13, 14; Fredericksto n, 15, 16; St. John, 18, week; Halifax, N. S., 25, week.

BARRY & FAY'S COMEDY CO.: Boston, Mass, 18, week.

CARVER'S DRAMATIC COMB.: Stillwater, Minn., June 30, 1; Minneapolis, 2, 4, and close season.

BIG FOUR MINSTELS: Colorado Springs, 1, 2; Denver, 4, week.

BARTHOLOMEW'S EQUINOX SHOW: Syracuse, 27, one week; Troy, 4, one week.

CANFIELD AND LAMONT'S EUROPEAN NOVELTY CO.: Bloomington, Ill., June 30, 1, 2, 3, and close season.

DORA GORDON STEELE CO.: St. Louis, Mo., June 27, one week.

DONNAVIN'S TENNESSEEANS: Sylvan Lake, Ind., June 30, two weeks.

FISK JUBILEE SINGERS: Milwaukee, June 30, and close season.

FORD'S COMIC OPERA CO.: St. Louis at Uhrig's Cave, June 13, for one month.

HAVERLY'S WIDOW BEDOTT (C. B. Bishop): San Francisco, June 27, one week.

HAVERLY'S EUROPEAN MASTODON MINSTRELS: San Francisco, June 27, two weeks.

JOHN T. RAYMOND: Cheyenne, June 30; Fort Collins, 1; Golden, Col., 2; Leadville, 4, week.

JAY RIAL'S UNCLE TOM: New York city, June 27, three weeks.

KATE CLAXTON: Council Bluffs, Ia., June 30; Des Moines, 1, 2.

LITTA CONCERT CO.: Waukegan, Ill., 2, close season.

M. B. CURTIS' SAM'L OF POSEN: New York, till further notice.

MADISON SQUARE THEATRE CO. (Hazel Kirke No. 1): San Jose, 30; Stockton, 1, 2; San Francisco, 4; Sacramento, 5, 6; Maysville, 7; Grass Valley, 8; Nevada City, 9; Reno, Nev., 11; Carson City, 12, 13; Virginia City, 14, 15, 16; Eureka, 18, 19; Ogden, 21; Salt Lake City 22, 23.

MAGGIE WESTON (Dan Maloney's Raffle): 27, Albany, week.

RENNIE'S BILLEE TAYLOR CO: Lincoln Garden Theatre, June 27; Worcester two weeks.

RICE-GOODWIN COMIC OPERA CO.: Boston, Mass., 4, eight weeks.

ROSE WOOD COMB. (Hamlin and Davis): Chicago, June 20, two weeks.

RICE AND CARTE'S BILLEE TAYLOR: Boston, Mass., June 27, one week.

SNELBAKER'S MAJESTICS: Stockton, Col., June 30; Sacramento, 1, 2, 3, 4; Carson City, Nev., 6; Virginia City, 7, 8, 9; Eureka, 11, 12, 13; Salt Lake City, Utah, 15, 16, Laramie, 17, thence Colorado circuit.

TONY PASTOR'S TRAVELING CO.: East Saginaw, Mich., June 30; Jackson, July 1; South Bend, Ind., 2.

THOMAS W. KEENE: Leadville, June 26, week.

TONY DENIER'S HUMPTY DUMPTY: Milwaukee, 4, and close season.

VOKES FAMILY: Toronto, Ont., 1, 2; Montreal, 4 to 9; Quebec, 11, 12; Ottawa, 13, 14; Bellville, 15; Kingston, 16; St. Catherines, 18, 19; Buffalo, 20 to 23.

WILBUR COMIC OPERA CO.: Now at Bijou Opera House, New York City.

WESTENDORF'S GHOST MYSTERY: Hartford, Conn., 30, July 1, 2; Holyoke, 4, 6; Worcester, Mass., 7, 8; Woonsocket, R. I., 11, 13; Pawtucket, 14, 15; Providence, 18.

WM. E. SHERIDAN COMB.: Denver, Col., 27, week.

BOSTON

With two exceptions, the theatres in the city are closed. the managers desiring to inform the public that the summer season is upon us, and thanks are certainly due to these gentlemen for the information, for were we compelled to rely upon the weather for this intelligence we would be at a loss to know what season of the year we were now enjoying. At the Museum Audran's comic opera, The Mascotte, is the attraction, and judging by the enthusiasm manifested by the audience, the opera is daily becoming more popular. Geraldine Ulmar as Betrina made a very favorable impression, and won many encores for her singing. Sadie Martinot is to be congratulated upon her success as Fiametta, her graceful manner, bringing the character in great prominence. Mr. Frothingham appeared as Lorenzo, and though his singing left very little to be desired, the character appeared beyond his dramatic abilities. The remainder of the cast is the same as seen at the Gaiety lately, and renewed the favorable impression. The Mascotte will be repeated during this week, J. B. Mason appearing as Pippo. Saturday evening, July 2, the Rice-Goodwin Company commence the season with Cinderella at School, and will undoubtedly do a large business. The grand hall of the Museum will be illuminated with colored lights and decorated with flowers and ferns, and a grand concert one hour before the performance every evening, will be one of the features during the engagement.

Boston Theatre: Sunday evening, June 26, Messrs. Thompkins & Hill tendered the free use of the Boston Theatre to the Institute Canadien Francaise for a concert, the proceeds to be devoted to the relief of the sufferers of the Quebec fire. Geraldine Ulmar, Mme. St. Jacques, Julia Wells, Mons. Lavalle, Jos. L. White, Prof. Muller, Alfred Wilke and others assisted. The affair was well attended, and was a great success.

Gaiety: This theatre, which has been closed during the past week, opened its doors Monday evening with Olivette, by the Fifth Avenue Opera co., with the original cast, including Mlle. Blanche Corelli, Henri Laurent, Joseph S. Greenfelder, James A. Sturges, Lina Lorraine, Ella Caldwell, and an enlarged chorus.

Park Theatre: Closed.

Globe Theatre: Closed.

Howard Athenæum: Closed.

Boylston Museum: This week Lena Shillito, Dolly Davenport, Dan Lewis and others will appear. Monday, June 27, afternoon and evening, the performance will be for the benefit of Frank Nelson, stage manager.

Halleck's Alhambra: Business continues good at this place of amusement. This week Mahn's Opera co. appear in Von Suppe's Donna Juanita, with the same cast that appeared in this city earlier in the season. For next week, C. D. Hess' Acme Olivette co. has been engaged.

Oakland Garden: Mahn's Opera co. terminated a very successful engagement here last week, and give place to Rice's co. in Billee Taylor for one week only, Messrs. A. W. F. McCollin, H. A. Cripps, Donald Harold, Eugene Clarke and the Misses Rose Chappelle, Francesca Guthrie, Anneta Hall and Emma Burgess appearing in the principal characters.

Forest Garden: The burlesque will be repeated during the week, with the original cast of characters. Next week the Babes in the Wood will be produced with a strong cast, including H. A. Dixey and other favorites. Great preparations have been made, and it is the intention of the management to make this one of the events of the season.

Revere Beach Theatre (Sheridan Corbyn, manager): The attraction this week will be Mortimore's Mysteries, a new programme being prepared for the occasion.

Items: Many of the theatres will be open July 4.—Hannah Grace Sterne sang at a private concert lately, and surprised her friends by the wonderful improvement she has made since her debut two years ago. Miss Sterne has a clear, fresh voice and an attractive manner, and it is safe to predict that a brilliant future awaits this young lady.—George Roberts and Henry Johnson have been in the city. Both gentlemen will rejoin McKee Rankin next season, and attend to the interests of the company in their usual energetic manner.—R. J. Dillon is in the city.—E. Milliken and F. A. Muller, musical director of the Tourists, have returned to their homes.—Edward Donnelly has been re engaged as chief usher of the Park Theatre. The æsthetic manner in which he elevates his eyebrows as he exclaims "first aisle to the left" has made him a general favorite and won him many friends.—Mortimore's Mysteries will be presented at the Gaiety next week.—Alfred Huson, of the Museum, is at Ottawa.—It is rumored that the Boston Theatre will open next season with a new play, entitled Kit, the Arkansas Traveler.—A new Summer theatre, the Shirley Casino, has been built at Ocean Spray, making it very pleasant for the sojourners at this popular Summer resort.—Sol Levy has been re-engaged to assist Mr. Kenny in the advertising department at the Park Theatre. During the Summer months Mr. Levy will have charge of the Hingham boats; he is a bright and shrewd young man, and will in time push himself to the front.—The benefit at the Howard last Saturday was very successful.—Robert Johnson has for the present retired from the profession, and accepted the position of cashier at one of the hotels.—Amy Ames is in the city.

CHICAGO.

Grand Opera House (J. A. Hamlin, manager): The presentation of A Celebrated Case, with a superior cast and fine setting, has been received with much favor by full houses. The Jean Renaud of James O'Neil is a very excellent piece of acting considered as a whole, although there are places where he is frigidly artistic, and it is O'Neil that is seen instead of Renaud. A marked improvement has been made since the first night and Mr. O'Neil is well worthy of the hearty applause he receives. Count De Mornay is finely rendered by Lewis Morrison, who is evidently as much of a favorite as Mr. O'Neil. No better personation of the character has ever been seen in this city. Rose Wood's Adrienne is earnest, impassioned and effective. Little Adrienne, in the Prologue, is charmingly given by Alice Hamilton. Mrs. F. M. Bates appears to good advantage as Madeline Renaud. She is undeniably a finished actress. The first two evenings Eugene Blair appeared as Valentine De Mornay, but had to abandon further appearance on account of injuries lately received by being thrown from a buggy, and Mrs. Bates filled the part in a most praiseworthy manner, so pleasing to the audience that she has been called before the curtain at every performance. The Dennis O'Rourke of Russel Bassett is a refreshing bit of seasoning, well applied to relieve the natural sombreness of the melodrama. Miss Emily Gavin has a fine voice and gives a good display in elocution as the Chanoinesse. The rest of the cast is well filled. A Celebrated Case will be continued the coming week.

Hooley's Theatre (R. M. Hooley, manager): Large audiences are kept in a continual fluctuation between good humor and uproarous hilarity, with Daly's Needles and Pins. The fact that the attendance has increased, rather than diminished, during the week shows the hit that it has made, although the piece is the veriest trash. James Lewis' laughable impersonation of Nicholas Geagle is awarded with great applause. The nursery cotillion affords much enjoyment as a novelty. Needles and Pins is to continue the coming week.

McVicker's (J. H. McVicker, manager): There are times when individuals will receive more than they deserve, and sometimes less. The latter is the case with Baron Hartwig Seeman, as his entertainment is varied and decidedly clever in the manner of presentation. The prestidigitation, dissolving views, Kalospirithecromocrene, or Enchanted Mountain, and the mid-air suspension, are one exhibitions of his skill. The curious mixture of German and English idioms in his pleasant talk and explanations rather heightens the enjoyment. The distribution of presents is fair and satisfactory. The attendance has been light during the entire week, but may improve during the remainder of his engagement.

Olympic Theatre (Z. W. Sprague, manager): Variety has been the bill of the week to very good business. J. B. Carey, the treasurer, received a substantial benefit 24th. Humpty Dumpty is the next in order, by Andy Morris and company.

Lyceum (Alf. Johnson, manager): The Phoenix, under the name of the Orange Girl, or the Dead Alive, has been played during the week to ordinary sized audiences. The piece was well mounted and the stock company did very good work. Divorced will be put on the 27th, when Leonie Lord will appear. She was a favorite when the house was managed by Messrs. Lord and Engle.

Academy of Music (William Emmett, proprietor): The performances given 19th were very good, and the packed house netted Mr. Muir something like $1300. Some changes are to be made in the decorations while the house remains closed.

Central Music Hall (C. Milward Adams, manager): Quite a large audience gathered Tuesday evening. The Chicago Quartette sang with their usual fine effect. The numbers were interspersed with readings by A. P. Burbank, Jennie Hunter, Miss Elliott, and Emma Babbitt. The Quartette were assisted by Louis Falk, Kittie Wallace, and the St. Cecilia Quartette.

Items: The Halsted Street Opera House has presented the Two Orphans the present week. Charles Gardner and a specialty co. appear next.—Damon and Pythias has been given at the National.—A complimentary benefit has been tendered to Manager George W. Pike, to take place afternoon and evening of 26th.—Thursday afternoon was the occasion of a rather romantic marriage. Suddenly and unexpectedly to friends, Forrest Robinson and Miss Eugenia determined to unite their fortunes. Her mother and a few friends were called in, after the few necessary preparations were made, and, while she was still confined to her bed, resulting from the late accident, the ceremony was performed. The Summer climate of this city is certainly conducive to hymenial relations.—Frank C. Cooper, of the *Herald*, now Gristom's manager, will lead Hypatia P. Dunne, daughter of the late Judge Dunne, to the altar July 19. They contemplate a trip to Europe soon after the marriage.—The demolition of the building formerly occupied by Colonel Haverly has begun, and it is roofless. The work on the new theatre is being rapidly pushed. The plans show that it will be six stories with a tower, the height of which will be 120 feet from the sidewalk. The front will be lighted by twelve electric lights. A vestibule 2 feet wide will lead to a foyer 20 feet wide and 40 feet long. At the rear of the parquette will be thirteen Parisian boxes, at the right and left dress boxes, constructed upon a new plan, with a full view of stage and auditorium. There will be two regular proscenium boxes, with rich retiring rooms, where friends can chat and smoke. There will also be four boxes on each side of the balcony and a central box above all. Everything will be finished in the best possible style; the carpets and drapery of the richest material, and the walls will be frescoed. Means of exit are abundant, and it is thought that the 3,000 people it will seat can be released in two and one half minutes. The stage will be fifty-four feet wide and seventy feet deep, and will have every new appliance. The intention is to make it a model theatre.—Messrs. Baker and Farron were in the city on the 20th. They are en route to San Francisco, where they play under Manager Locke, commencing July 4.—Harry Pierson is here.—J. K. Wallace goes to Janesville, Wis., with a co. July 4.—Frank Hartwell and Florence Webber have returned home from Kansas City.—Eunice Goodrich and William Pattin have been engaged for the Charlotte Thompson company.—W. J. Ferguson will go with Robert Spiller to play the comedy part in Rooms for Rent.—J. H. Brown, stage manager of the Academy of Music, will take a dramatic and specialty company to Diamond Lake to play July 4.—Col. Haverly leaves for New York evening of 25th. He intends to return soon.—Ed. A. Church, manager of the Opera House at Lincoln, Neb., is here on his way to New York.—Joseph H Hazelton, of Colorado Springs Opera House, left for New York Thursday. He has engaged Isadore Davidson to play Poor Grif six weeks in and around Colorado.—Jacques Kruger will remain here this summer.—Gertie Florence, who assisted Martino, is reported as being married. She left Martino unceremoniously at Wichita, Kansas, merely sending word that she was married. Martino is said to be melancholy over the event.—Decorations are progressing rapidly for the Saengerfest. The sale of seats has been large, the box office receipts already amounting to $25,000. A great rush of visitors will be here, as the railroads will sell cheap excursion tickets. Everything will be in readiness for the grand initial performance 29th. Mme. Peschka-Leutner and Miss Cary are already here.—Franklin F. Powers, a well-known baritone, formerly of Chicago, now of Brooklyn, is visiting in the city.—Lew Johnson, of jubilee notoriety, is organizing a colored female minstrel company and female band to take upon the road.—Chicago has two musical prodigies in the College of Music, at Cincinnati, Mina Wetzler, aged 5, and Hosea Wetzler, 7. They were a great attraction at a recent examination. The little miss played a sonata from Leichner with great accuracy, and the young master executed the first part of Haydn's sonata very acceptably. The parents contemplate removing to that city. Robert Nickle, the prestidigitateur, is amusing himself these Summer months in selling fans and giving instructions in magic at the corner of the new Court House.—Coup's Circus has done an enormous business, the immense tent being nightly filled. The accommodations were good and performance very entertaining.—There is considerable interest manifested in musical circles in regard to the coming attraction of the Wreck of the Pinafore, which is to be given the early part of August under the direction of William Horace Lingard.

PHILADELPHIA.

The Museum has got things all its own way. No other theatre is open. An excellent performance of The Child Stealer was given on Monday afternoon, and in the evening of Pink Dominoes. This is the last week. The performance on the Fourth of July will end the season.

The first theatre to open will probably be the New Eighth Street, which is rapidly nearing completion. It has a very pretty front.

J. Fred Zimmerman's Royal Marionettes bid fair to be very successful at the Permanent Exhibition building.

The rainy weather has seriously interfered with the profits at the Maennerchor Garden. The concerts are excellent.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): The season of 1881-82 will be inaugurated September 5, M. B. Curtis, in Sam'l of Posen, constituting the attraction. Among the prominent artists already booked by Manager Miles, are Maggie Mitchell, Joe Jefferson, Robson and Crane, Emma Abbott Opera Company, Fanny Davenport, John McCollough, Joseph K. Emmett (Bacchus so disposing), Mary Anderson, Den. Thompson, John T. Raymond, Lotta, Janauschek and Lawrence Barrett. In all probability Frederick Warde, the latest acquisition to the ranks of the legitimate, will fill in a week of the season.

Robinson's Opera House (R. E. J. Miles, manager): The week after the beginning of the season at the Grand, Manager Miles throws open the portals of this cosy little resort with the Vokes family in Belles of the Kitchen and Rough Diamond. During the season, which, under the new management, promises to be a lively one in every respect, Tom Keene will favor us with a revival of the legitimate; J. S. Clarke, Collier's Banker's Daughter Combination; Genevieve Ward in Forget-me Not; Willie Edouin's Sparks; the Kiralfys and the New York success, The World, will all present their claims to our amusement public in rapid succession.

Heuck's Opera House (James Collins manager): With the sole exception of the Kiralfy Brothers, who are announced for opening week, August 1, the management have not as yet vouchsafed a list of attractions for the ensuing season. It is understood that with possibly one or two exceptions the staff of the theatre will be identical with that of the past season. Manager Collins is still East looking up attractions for the approaching season.

Coliseum Opera House (Fritz Buchmann, proprietor and manager): Season closed.

Vine Street Opera House (John Morrissey, manager): The Summer season was brought to a close 25th. In view of the weather and attractions presented at the various hill top resorts, the attendance throughout the week has been satisfactory. Jennie Montague developed considerable ability as a vocalist, and Peasley and Vermetta in their song-and-dance acts are entitled to favorable notice. Col. Snelbaker assumes charge in September, and in the interim the Goldmine will be remodeled and enlarged.

Items: Rosa Lee, of Leavitt's Rentz-Santley troupe, has been visiting friends in the city during the past week.—The long contemplated improvements at the Grand are under way, with De Witt C. Waugh, the efficient scenic artist, in immediate charge.—The closing of the Vine Street Opera House practically demonstrates the inability of Cincinnati to support Summer amusements.—Col. Thomas E. Snelbaker, who will next season reassume the managerial reins at the Goldmine, is expected back from 'Frisco on or before the glorious 4th.—The route of the Majestics down the Pacific slope does not appear to have been strewn with continuous roses.—Charley Shay, of Quincuplexical fame, and his wife, professionally known as Etta Morris, departed for Louisville 23d to fulfill a week's engagement at the Knickerbocker, beginning 27th.—Emily Soldene and a portion of her company are at present quartered in the city.—The feasibility of a Summer season of light opera at the Highland House was, after a council of war with Miles, Ballenberg and the fair Emily herself as participants, questioned, and the scheme abandoned. James Fennessy, one of the most popular box-office occupants in the West, and for the past three seasons treasurer of Heuck's, departed for New York city 23d.—Frank Harff, manager of the Highland House, has perfected arrangements with Anna Berger, the solo-cornetist, for a short season at this popular resort.—Fritz Buchmann, proprietor of the Coliseum Opera House, announces his intention of assuming the management as well during the approaching season, and is now in New York city booking attractions for the season of 1881-82.—Harry Rainforth, the well-known comedian of this city, has signed with the Mary Anderson management for the ensuing season.—The scenery and chairs will be removed from Pike's Opera House 30th and immediately shipped to St. Louis.—Albert Koster, for a number of years connected in the capacity of property man with the Grand and Heuck's departs shortly for the East to officiate in a similar capacity at one of the New York theatres.—J. M. Larkin, of the Julia A. Hunt combination, is in town, as also Joseph Ward, at one time manager of the National Theatre in this week.—Charles R. Blake, last season a member of Frank Mayo's troupe, left 21st for Mt. Gilead, Ohio, intending to rusticate a few weeks in that vicinity.—Sallie Price, of this city, an accomplished little soubrette and a proficient banjo artist, joins forces with Jarrett and Rice's Fun on the Bristol combination during the approaching season.—James Quinn will assist De Witt C. Waugh in the scenic department of the Grand during the coming year.—Thomas J. Harkins, of the Rogers-Palmer-Graham combination, is spending the heated term at New Richmond, a quiet little village on the Ohio.—Edwin Cleary, of Covington, Ky., at one time stage manager for the late Adelaide Neilson, has linked fortunes with Manager Henry Abbey for the ensuing season.—Emily Soldene and several of her party contemplate an early departure for England's sunny clime.—Julia A. Hunt and company are, despite the torrid weather, drawing fair attendance in towns bordering on the Ohio river.—Pauline Hall left for St. Louis 23d, and during the current week will assume the role of the Countess, with Manager Henry Frome's Olivette troupe, at present performing in that city.—John Pettig, one of our rising artists, is in New York city, negotiating with Lester Wallack for a new drop curtain at the latter's new theatre.—Manager R. E. J. Miles is absent on business in Chicago, and anticipates an early departure for the East.—Mrs. John Havlin left 25th for New York city.

SAN FRANCISCO.

Bush Street Theatre (Charles E. Locke, proprietor): June 21, 1881.—Haverly's Widow Bedott company drew fairly during their last week. The theatre remains closed this week, except Thursday night (23d), when Lillian Andrews takes a farewell benefit, producing Ovid's Art of Love, and Galley Slave of Lyons, and on Friday (24th) Max Freeman, who goes out with the Emelie Melville Opera company, takes his farewell benefit, producing the Danicheffs and miser scene from Chimes of Normandy. The theatre will then remain closed till Monday (27th), when Haverly's Mastodon's appear for an indefinite period. A royal welcome is awaiting them.

Standard Theatre (T. E. Snelbaker, manager): The Snelbaker show has drawn fairly well during the past week and the "dance" is somewhat moderated. J. J. Riley and Lizzie Smith were introduced past week in a sketch entitled Uncle Si Salem, a sort of piracy on Denman Thompson's Joshua Whitcomb. This is the last week of this delectable show.

California Theatre (Maguire and Field managers): Hazel Kirke had another immense week. This is the last week, on account of previous dates, although the management want the company to remain. Messrs Maguire and field appear to be in the dark about future attractions. They informed me to-day that they were unable to say what would follow next week even.

Baldwin Theatre (Thomas Maguire, manager) has been closed past week, but is announced to reopen for a brief season under the management of Jas. M. Ward, who will put on his melodrama, Through by Daylight, Friday, 24th.

Winter Garden (M. A. Kennedy, manager): Full houses are the rule here and not the exception, as at many other places. With Hattie Moore, Harry Gates and the excellent company and chorus at this place a most delightful evening can be spent witnessing Audran's new comic opera, La Mascotte, and, taking everything into consideration, it is not to be wondered at that this place has risen to the front rank of popularity among our various amusement enterprises, and certainly no one is deserving of more credit and praise than M. A. Kennedy, the popular actor-manager, who has worked night and day to effect this state of affairs. La Mascotte, on account of its great success, will be continued till July 4, when Boccaccio will be brought out in splendid style, after which probably Lecocq's new opera, La Comargo, which has recently been such a success in Paris.

Tivoli Gardens (Kreling Bros., proprietors): The Fakir of Travencove has not proven the success expected of it, and it will be replaced 23d by Flotow's Martha.

Adelphi Theatre (Ned Buckley, proprietor): C. W. Barry has been attracting well in his "great play," Sing Sing. The proprietor ... grand complimentary "benefit" for ... 23d, "tendered by the company and ... ing friends."

Bella Union Theatre (Harry ... manager): The enterprising and ... manager of this place of amusement ... Gilbert and Sullivan's new opera, Patience, 18th, to big attendance, it being the ... performance in America. Of course, ... only a burlesque, but the musical ... gems are given as in the original opera.

Items: It is at last definitely ... Charles E. Locke, manager of ... Bush street theatre, and C. ... late manager Haverly's Widow ... pany, will be interested together in ... Emilie Melville Opera ... now reorganizing, and will ... the old members who so ably ... fair Emelie during the past year. ... pany will leave about August 1 ... playing only the larger towns. ... chett, who will be manager, will ... the East in a few days to negotiate ... etc., for next season, and the ... toire will consist of some ... operas. This will be Miss ... appearance in the East in four ... It is said that "All Right," the ... Japanese wire rope performer, ... Thomas E. Snelbaker, was ... week from W. W. Cole's Circus. ... $30 from Snelbaker for the ... —Phil H. Kirby, who has been ... manager for Robert McWade for ... past, says he will be engaged in a ... city with Willie Edouin's Sparks ... son.—There is nothing new or ... garding the Baldwin Theatre, ... party named J. H. Young has ... house for Fourth of July week, ... the new drama, entitled ... Samuel Underhay. ... ager.—W. H. Strickland, the genial ... agent of the Mastodons, is in town. ... season of Italian Opera at the Grand ... House commences to-morrow (23d) ... Trovatore; Ballo en Maschera 24th, ... 27th.—The only Leon, late of ... Leon, arrived from Australia last ... left almost immediately for the East.—... win Browne has accepted a five ... gagement at the Stockton Theatre ... ing in Good as Gold, etc.—Orpheus ... aux Eifers) has been very well ... the Vienna Garden lately, and has ... largely. Louise Lester is the prima-donna ... and sings the part of Euridice ... A complimentary testimonial ... been arranged to take place to-morrow ... noon at the California Theatre ... cellent veteran actor, Walter ... bill will consist of two acts of ... ft, by the Hazel Kirke ... from La Mascotte, by the ... den Opera Company, and the ... Popping the Question. This is a ... ject, and it is to be hoped the ... have a packed house. R. M. ... some time past stage manager at the ... win Theatre, takes a benefit ... when he produces Jules Verne's Tour of ... World in Eighty Days, with a very ... cast, including Matt Lingham as ... Fogg, and M. A. Kennedy as ... (their original characters.) ... Widow Bedott party left for Victoria, ... yesterday.

ST. LOUIS.

Olympic Theatre (Charles A. ... manager): Harrigan and Hart opened Monday, 20th, in Mulligan's Silver Wedding, a lengthy farce, which gave the stars but little opportunity to display their versatility. Indeed, the best portions of the piece are the concert room scene, the song-and-dance by eight men, and the Full Moon initiation, in which Messrs. Harrigan and Hart took but little part. Johnny Wild, W. Gray, Annie Yeamans (who is excellent), and a good ... gave the stars fine support. At every performance the house was crowded, the weather being cool and conducive to indoor amusement. The theatre will remain closed next week.

Pickwick Theatre (A. J. Phillips, manager): Curtis' Roman Students conclude their second week to-night (25th). Dora Gordon Steele and co. will give popular concerts next week. The patronage bestowed on the popular little house is most encouraging.

Uhrig's Cave (John J. Collins, manager): Notwithstanding a fall in the thermometer, large crowds gather to enjoy Ford's co. in Olivette. The establishment is reaping a golden harvest, and notwithstanding the mercury ranged at between 50° and 60°, there has not been a slim attendance at any of the performances. Billee Taylor is announced for Sunday evening, 26th, and La Mascotte is underlined.

Park Theatre: This establishment will open for the Summer Sunday, June 26, with the Stella Opera co. in Billee Taylor, ... the Roman Students in their musical ... tier. The Stella co. is composed of ... Stella and the other members of ... banded Soldene troupe now ... California, and is under the ... Messrs. Miles and ... is in preparation.

Items: A report ... interviewed Soldene ...

about her facial peculiarities, the prudery of audiences and the Clive Hersee suicide, together with a very free criticism of her late company, who have arrived in town, and are very wroth over the "interview," particularly Miss Duggan (Mrs. Hersee), whom Miss Soldene designated as "Liverpool Irish." Developments may ensue.—Work on the several theatres is progressing rapidly. The Grand Opera House and the new People's promise to be among the handsomest theatres in the country.—The veteran Dr. G. A. Kane has left St. Louis for Hot Springs, Ark.—The Washington Avenue Theatre is well-nigh an accomplished fact. The ground has been purchased and several liberal subscriptions have been made recently, there being but little more to make up.—Manager Spalding is already perfecting his plans for his magnificent new theatre, which will be erected on the site of the Olympic, and will cost $200,000. It will have but few equals in the country.—While in St. Louis Augustin Daly told a gentleman that he had offered liberal terms to Henry Irving for an engagement of three months in the States, and he acepted them on condition that Edwin Booth would play during that time at his Lyceum Theatre, London. Mr. Booth, however, was unwilling to sacrifice his wife's health, in spite of the fame and money he would reap, the lady's sinking condition requiring an immediate return to the States.

COLORADO.

DENVER.

Sixteenth Street Theatre (Langrishe & Pierce, managers): Willie Edouin's Sparks company closed a successful engagement 18th. Dreams was produced at every performance until Saturday evening, when Robinso Crusoe was given a turn. Its presentation did not add to their reputation, except it gave Miss Atherton an opportunity to distinguish herself. In Dreams the party are very funny and were well appreciated. Mr. Edouin will play another Denver engagement as soon as the new Opera House is finished. Thomas W. Keene gives us a week of tragedy, commencing 20th in Richelieu. His reception was not quite so enthusiastic as I expected it would be, though it was encouraging. The prices have been raised a half dollar, so I suppose the box returns were very good. This evening (21st) Hamlet, 22d, Richard III; 23d, Othello; 24th Fool's Revenge; Saturday matinee, Merchant of Venice; Saturday evening, Richard III.. Box-office indications are good for entire week. W. E. Sheridan will follow on 27th.

Armory Hall: Helen Potter's Pleiades gave a successful two night's engagement 17th and 18th. Miss Potter's imitations are exceedingly fine and the balance of the entertainment was above the average. Hooley, Quinlan and Morton's Big Four Minstrels opened 20th to a good house against Keene at the Sixteenth Street. The company is good. The company play three nights and Wednesday matinee. Kate Claxton will play three nights, (remainder of week) giving Two Orphans, Frou-Frou and Double Marriage.

Palace Theatre (Ed. Chase, proprietor): Arrivals: Moore Sisters and Rosa Lansdale. Grass Widows is the new afterpiece, written by the Perry Brothers, concluding with The Matrimonial Quadrille. A good olio to splendid business in spite of the heat.

Items: Cole's circus will entertain the crowds July 4 and 5. The bill boards are well covered with his paper.—Thomas Sayers, said to be a son of the famous pugilist, a comic singer by profession in this city, is in Leadville playing a variety engagement.

LEADVILLE.

Tabor Opera House (F. T. Osgood, manager): W. E. Sheridan, closed a very fair week's engagement 18th, playing Louis XI. He was called before the curtain, and made a very unique little speech. The company is only fair.

Items: Willie Edouin's Sparks combination, booked for 20th, canceled.—Grand Central Theatre, doing fair business, have some new attractions, and give a very good show.

CONNECTICUT.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Rice's Billee Taylor company gave a first-class performance 22d to a full house. Booked: Westendorf'sGhost Mystery, July 1, 2, 3.

NEW HAVEN.

New Haven Opera House (John N. Near, lessee and manager): The only event of the week was at this house 21st, when the original Billee Taylor co. came to a fine house. Every part was well taken, and we had what we have long been promised, a perfect rendition of the popular nautical opera. Nellie Mortimer received a huge basket of daisies, "all on account of Eliza," so the accompanying card said.

There will be nothing further until the Fall, except the opening of Carll's Opera House the 28th, for the matinee of the Yale Orchestra and evening concert of the Glee Club. It being Commencement week, they will draw large and fashionable audiences.

DAKOTA.

FARGO.

Chapin's Hall (H. B. Chapin, manager): Carver's Dramatic comb. 24th, 25th, 26th, in Saratoga, Three Guardsmen and Matrimony to large and delighted audiences. Frederick Boyton and Miss Clara Baker, in leading business have made quite a hit, and will always be well patronized at Fargo.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John H. Albaugh, manager): Pirates of Penzance; fair performance by local talent 21st.

Theatre Comique (Jake Budd, manager): Hernandes Foster in Jack Harkaway. The new specialty people are Barry and Hume, Minnie Farrell, Mollie Barry, Ida George, Harry Muller, Minnie Chapin and Howard and Sanford. Jake Budd and John Robinson in The Oyster Dealer.

Items: Helena Taylor, contralto, and Albert Reeves, tenor, sing this week at Driver's Summer Garden.—Dollie Woolverine went to New York last week.

GEORGIA.

MACON.

No amusements of any kind. Alex. Block, booking agent, Ralston's Hall, departed 25th for New York in the interest of his hall, and will call on you before leaving.

ILLINOIS.

PARIS.

Opera House (L. A. Shouff, manager): [illegible] Bros. Concert company to fair house; performance highly enjoyed. They disband [illegible], Ill., June 24; will reorganize sixteen strong. This theatre is [illegible] for the season.

QUINCY.

Opera House (Dr. P. H. Marks, manager): Amusement notes are exceedingly scarce at present, the season having been closed by Haverly's New Mastodons 18th, on which date they appeared to good house. During the next few weeks Manager Marks will add greatly to the beauty and convenience of the house by having many improvements made, which have long been needed. Booked: Haverly's Mastodons (old) Aug. 28.

STERLING.

Academy of Music (Eugene Scates, manager): Remenyi 22d to an appreciative but small audience. Wolf Bros.' Concert co., assisted by Purcell's Orchestra, 24th to good business.

Item: Our Normal Music School, Prof. S. W. Monutz, director, will open Aug. 8 with a grand musical reception, and close Sept. 2 with a full chorus concert. The Normal will be the means of providing a number of pleasant recitals, matinees and concerts during the month of August.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Haverly's New Mastodons 22d to a large audience. Nothing booked.

Adelphi Theatre (W. H. Laird, proprietor): Business for past week fair, and no change in company.

INDIANA.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): Tony Pastor comb. to good business, considering the heated atmosphere.

Apollo Garden Theatre (John Albecker, proprietor): Business for the past two weeks has been splendid. Coming, July 4: Turner and Collins in song-and dance; Charles and and Gertie Seamans, in sketches; Jennie Montague, vocalist; J. C. Murphy, the Toothless Comedian; Gilday and Bean, sketch artists, and the stock co.

INDIANAPOLIS.

Amusement matters are quiet; all the legitimate houses remain closed. Tony Pastor appeared at the Park Theatre on Wednesday evening to a large house, and gave a good variety entertainment. McNish and the Leland Sisters, the French Twin Sisters, and the balance of the co. appeared in new songs and various specialties of a high character.

Zoo Theatre (W. C. Turner, manager): The show of the past week was a passable one, the redeeming features being Fannie Beane and Charles Gilday. The balance of the programme fair.

Items: Dickson's Grand Opera House at present remains closed, undergoing repairs. The house will be entirely renovated, and when completed will be one of the finest, coolest and most complete theatres in the West. The location offers decided advantages as a legitimate theatre, being central and on one of the most popular thoroughfares of the city. The seating capacity will be increased to 2000, and the interior of the house, when completed, will be particularly attractive. The Dicksons are live, energetic managers, and deserve the thanks of the amusement public for the improvements now making.—Manager Robert Smith, of the Bijou Theatre, Fort Wayne, Ind., was in the city last week, and reports the rebuilding of the Bijou will be completed at an early date.—Will C. Turner, the former popular manager of the Zoo, whose untiring energy and perseverence gave that once popular theatre its reputation, has accepted a position with the Brooks and Dickson Circuit.—The Milwaukee Juvenile Band was in the city the past week, doing a fair business in the German gardens.—Tony Pastor returns in August on his return East.—Manager Will English reports thirty-five prominent attractions already booked for the coming season at English's Opera House.—The Elks' reception given at the lodge-rooms of the Order on Wednesday evening, the 22d, in honor of Past Grand Exalted Ruler Frank Girard, of New York Lodge No. 1, was one of the prominent features of the past week. Tony Pastor and party and Brothers of St. Louis Lodge were in attendance and joined hands, making the occasion one of much pleasure and fraternal social enjoyment. All the Eastern members highly complimented Indianapolis Lodge upon their beautiful quarters and the general character of its membership.—Frank N. Scott, late press agent of the Dicksons, left for the East Thursday evening, and by the time this is printed Frank will be strutting the Square, telling his acquaintances of his special work for the coming season. "Have a card, sir? I represent the entire press of the Hoosier capital (?) No board, sir, on this card."

RICHMOND.

Phillip's Opera House (U. Z. C. Watts, manager): Tony Pastor filled this place of amusement to overflowing 21st. There was not an inch of available room in the house. His company throughout is unusually strong and every act brought forth uproarious applause, which was heightened by the appearance of the genial Tony himself.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Tony Pastor and his co. appeared 20th to a large house; performance good.

Ringgold Theatre (Frank Carpenter, manager): This theatre was opened on the 20th with the following artists: Joe Creamer, Ed. Fields, Jack Moon, Maggie Christy, Susie Forest, Nina Burdell, Delia Noon, Bertha Trent, little Harry Slusser, Billy Mendel. Business has been good the past week.

Item: S. F. Nixon, manager of the Walnut Strest Theatre, Philadelphia, is in the city visiting his brother and sister, Mr. and Mrs. Joe Nirdlinger.

IOWA.

COUNCIL BLUFFS.

Dohany's Opera House: Nothing in the way of amusement for last week. Haverly's Strategists are billed for the 27th. Booked: Kate Claxton 30th; Nellie Boyd's Dramatic company July 8, 9.

Item: Charlie Keeshin, advance agent for Haverly's Strategists, is now in the city. He states that the company met with success in California, and have also played to good business on their way East.

KANSAS.

ATCHISON.

Corinthian Hall (Thomas Mulverhill, manager): Haverly's Strategists 23d to paying business. The show took so well they were engaged for a date in the Fall. Soldene Opera company was here the 20th, but as they recognized no dramatic or sporting correspondents, I did not attend. Booked: Original Big Four Minstrels July 1; Circus Royal July 4, three performances; Coup's Circus July 18; Tony Pastor, September 7.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Haverly's Strategists 22d to a large audience. The company is very good, and the comedy entertaining. Harry Linden (first old man) is an old favorite here, having played in the stock company years ago. Prof. Boedefeld, with his dissolving views, had a good house 23d. Nothing booked for July.

TOPEKA.

Crawford's Opera House: (Lester Crawford, manager): Haverly's New Mastodons were greeted 13th by the largest house of the season; no standing room. The show was pronounced the best of the kind that was ever placed before the inhabitants of this burg. Coming: Haverly's Strategists 20th.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley proprietor): This house was given over to the public schools during the past week. There is nothing booked worth noting until next September.

Opera House (John T. Macauley, manager): Closed and nothing booked.

Masonic Temple (Wm. A. Warner, manager): The manager has on his books for next season all of Haverly's attractions and also other first-class combinations, including Barney Macauley, who plays a week in January.

Buckingham Theatre (J. P. Whallen, lessee): Closed, and will open August 8 with a straight variety show. In the meantime the house is to be fitted up, and next season the prices of admission are to be increased to 35, 25 and 15 cents.

Metropolitan Theatre: Martin Campbell, a New York variety manager, was looking at this house the past week with a view of opening it next season, but as yet no arrangements have been made.

Knickerbocker Theatre (Nellis Borden, proprietor): This house has been running a free show for the past few weeks with good success.

Woodland Garden (Nellis Borden, proprietor): A variety show is given at this place on Sunday to large audiences.

Phœnix Hill Park (Weber and Schillinger, proprietors): This place is the most popular resort of our bon-ton citizens in the city. The new hall has a good stage, well stocked, and seating capacity of 2,500. An Olivette party would make a big success playing at this place, as Louisville people have not yet heard the popular opera.

Items: All of our regular theatres are closed, and dramatic affairs are very dull. The managers are busy making arrangements for next season, which is to be a good one, as prospects were never brighter in Louisville than at present.—John T. Macauley will leave in a few days for New York and Eastern cities to spend the summer. The midsummer encampment of the Masons took place this week at Central Park in this city. On St. John's Day the attendance was over twenty-five thousand. On Thursday night the Rapier Commandery, of Indianapolis, tendered Manager Macauley a serenade, which was largely attended.—M. W. Rawley, late of the Barney Macauley Combination, returned home this week to spend the hot term.—Harry Buhler, scenic artist at the Opera House and Macauley's the past season, will leave for Rochester, N. Y., July 6th, where he will stock the Grand Opera House in that city with an entire new outfit.—George Wood, stage manager at the Buckingham, is engaged to go with the Big Four Minstrels next season.—Sellina Fetter will open her season in Philadelphia the fore part of September. She has three new plays in her repertoire.—Billie Bellnap, late of the old Mastodons, who is summering in this city, goes with the Bijou party next season.—A late rumor says that Will English, of Indianapolis, will soon build an opera house in this city.—Manager Warner, of the Temple, will soon leave for New York, to arrange for next season.—The late report in a dramatic paper that Alice Bateman, a variety actress, was married in this city, is denied by that young lady, who says that the rumor was set afloat through malice.

PADUCAH.

A. J. Bird's Floating Palace and Museum gave two performances to good business. The entertainment was very poor, and a great many of the audience left in disgust before the play was over.

MASSACHUSETTS.

AMESBURY.

Merrimac Opera Hall: Denman Thompson in Joshua Whitcomb to good house 22d. A good entertainment.

FITCHBURG.

There has been nothing for the past two weeks; 24th, Barnum London Consolidation gave a fine entertainment to a large number of people. D. S. Thomas, press agent, took pains to hunt up The Mirror correspondent, and showed him all through the vast spread of canvas.

LYNN.

Revere Beach Theatre (Sheridan Corbyn, manager): This summer theatre has been entirely refitted with the stock and fixtures from the Academy of Music, Lynn, and makes a very easy and pretty resort. The summer season was opened the 25th with Mortimore's Mysteries, but owing to the cold weather, there was a slim attendance. Booked: Corbyn's California Specialty combination July 10. The Mascotte will propably be put on later in the season.

Items: Manager J. F. Rock will play his first attraction July 3d, at Music Hall, presenting The Mascotte with the same cast as were at the Boston Museum.—Cyrus Stuart has arrived home for the summer.—Lizzie Fletcher has also arrived home, her season with C. L. Davis having closed.

MILFORD.

Opera House: June 27 Haverly's Colored minstrels closed the season.

Items: Haverly's Minstrels put more paper in town than any circus ever did. The season of 1881-2 is being rapidly filled at the Opera House. The *Journal* (of which manager Cook, of the Opera House is one of the proprietors) accuses Rennie's Billee Taylor combination of containing several persons who were intoxicated on their appearance here.

NEWBURYPORT.

Things in the theatrical line are quiet here at present, owing to repairs on our Opera House, and it being our only place of amusement. The repairs are progressing finely, and by the first of October the theatre will be opened to the public. Whoever gets dates for the first nights will be sure of an immense business. As the bookings now are, October 3 is the earliest taken. The dates taken are as follows: October 3, Neil Burgess in Widow Bedott; October 20, Annie Pixley; November 2, Hazel Kirke; November 24, John S. Moulton & Co. John H. Murray's New Show gave two fair shows to an immense business, this being the only circus that will favor us with a visit this year.

WALTHAM.

Music Hall (R. E. Foster, manager): The Criterion Novelty combination was billed to appear at this house 24th, but as only 75 cents found its way into the box-office up to the time of opening, and they had failed to keep good several promises, and Manager Foster refused to open the hall, there was no performance.

WORCESTER.

Music Hall (R. M. Reynolds, manager): A Billee Taylor company gave a very enjoyable representation of that popular opera to a very small house. Nothing booked. Lincoln Park Theatre at Lake Quinsigamond was opened the evening of June 25th by Rennie's Comic Opera company in Billee Taylor, under the management of R. M. Reynolds. There was a fair attendance. It is expected the theatre will prove a popular attraction at this favorite resort.

MICHIGAN.

DETROIT.

The Coliseum, which has passed so many of our brilliant Aldermen within its sacred portals, is now practically a thing of the past, as entire changes are to be made in both its structure and its style of amusement. It will open in about two months as the Park Theatre, and will take its place beside our legitimate theatres, only catering to a cheap class of patrons with low priced but decent performances. Charles O. White is to be its manager—a good selection for the house.

Whitney's Grand is to have a new deal all around. The changes not being made on account of any lack of efficiency on the part of the present force, but because the older hands have been promoted to other positions under Manager C. J. Whitney's care. No better men than F. C. Langley as treasurer, or Mr. Chapman as head door-keeper could be selected, both being exceptionally worthy and polite assistants, but both being provided with other berths, C. S. Hathaway will take the reins of management, and Fred C. Whitney will act as treasurer. Both of the latter gentlemen are too well known in Detroit to need anything but a mere notice here. Mr. Hathaway hath a way (pardon the slip) of making friends in whatever capacity, so far that he has acted. Whether the reporter of the *Free Press*, the manager of Music Hall, or the future manager of Whitney's Grand, he will always insist on looking pleasant, and having a smiling countenance. Personally, no selection could have been made more satisfactory to our theatre-goers. As for Fred. Whitney, he is a "chip of the old block," and though young in years has been through the mill, and is "all wool and a yard wide." Two such smiling faces as the rival managers, Shaw of Detroit, and Hathaway of Whitney's, should make everything bright around them. Whitney's Felicia starts off in good shape. Good play, a good company, and time all filled ahead.

Detroit is quite a trysting place for tired professionals. Joseph Whiting and wife are near us at Adrian, Owen Fawcett and wife at Flat Rock, John A. Lane and wife at Windsor, Harry Barton and wife are here, Gus Williams and John Rickaby at Mount Clemens, W. H. Power is here, and Garry Hough, the "Ideal" Gumpton Cute, and lots of others. We are going to have two plays by this party, Big Bonanza and Rosedale, and our townspeople will not forget them.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): The Vokes Family appeared 24th and 25th before large and fashionable audiences. The entertainment was not up to the standard. Booked: Tony Pastor 28th.

Smith's Opera House run to good business last week.

KALAMAZOO.

The following attractions have appeared at Union Hall the past season: Wrener's Concert company, fair business; Webb's New Orleans Minstrels, poor; Anderson's Gift Show, good; Jane Coombs, poor; Charles L. Davis, good; J. B. Polk, poor; B. McAuley, poor; Snelbaker's Majestics, good; Haverly's New Mastodons, good; Donovin's Tennesseans, good; John Dillon, good; Hill's All the Rage, fair; Frank Mayo, poor; Stevenson's Uncle Tom, good; Clinton Hall Strategists, light; Agnes Leonard, fair; Colleden's Minstrels, good; Helen Potter's Pleiades, light; Gilmore and Miaco's Humpty Dumpty, good; Burdette Lectures, good; Mr. and Mrs. George S. Knight, fair; Laura E. Dainty, good; Fanny Davenport, big; Maxwell's New York Theatre company, good; Redpath's Ideal Colored Concert company, big; Gus Williams, fair; Helen Coleman, light; Strakosch-Hess Opera company, good; Sprague's Georgia Minstrels, good; Homer D. Cope, good; Jane Coombs (second visit), light; Haverly's New Mastodons (second visit), good; Den Thompson, fair; B., W., P. & W. Minstrels, good; Gosche-Hopper One Hundred Wives, light; Rial's Uncle Tom, good; Fox and Ward, good.

MINNESOTA.

MINNEAPOLIS.

Academy of Music (Herrick Bros., managers): 21st, Litta Concert co. to fair business; 24th and 25th, Tony Denier's Humpty Dumpty to big business. Booked: Haverly's Strategists 30th and July 1; Boyton and Carver comb. 2d and 4th.

Pence Opera House (Miss Phosa McAllister, manager): Closed.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Litta Concert company 22d to a large and fashionable audience. The entertainment was good and everybody was well pleased; Tony Denier's Humpty Dumpty 23d, the largest and best pleased audience since the opening of the Grand Opera House. Nothing new booked since my last letter.

ST. PAUL.

Opera House (Charles Haines, manager): Litta Grand Concert co. 23d. A select and very enthusiastic audience greeted Mlle. Marie Litta, fully evincing their appreciation and enjoyment by great applause and persistent encores. M'lle Litta's beautiful and exquisite rendition of Moulder's Staccato Polka, fairly carried the house, eliciting a storm of applause. The company was well received and gave general satisfaction. Bookings: Tony Denier's Humpty Dumpty company 27th and 28th; Haverly's Comedy company (Strategists) July 4, 5; Haverly's Mastodon Minstrels 11th, 12th. Circus:—Forepaugh's Great Show is finally billed for July 2d.

MISSOURI.

SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): Soldene and her opera company presented Olivette and Billee Taylor 16th and 17th to light business, due no doubt to the extremely hot weather.

Items: Ballenberg says he and Miles are losers by over $15,000 during their management of Soldene. They closed their season in St. Louis 19th.—From members of the company I learn, concerning the suicide of Clive Hersee, that they have no doubt but what Hersee only intended to frighten his wife when he made the fatal plunge, and get her to live with him again, which she had not been doing for some time. He was mistaken as to the current of the river, which was very powerful, and although an expert swimmer was unable to save himself.

ST. JOSEPH.

Tootle Opera House (C. F. Craig, manager): Haverly's New Mastodons 16th to overflowing house; every one well pleased. Coming: Haverly's Strategists 24th.

Item: Robert N. Traver, of the *Herald* this city, has finished a new play (Hyacinth), which is a good piece of work, by far his best.

NEVADA.

CARSON CITY.

Carson Opera House (John T. Preddy, manager): John T. Raymond in Fresh, the American, 17th to a good house. This dramatic olla podrida, for it belongs to no recognized department of the acting or stage world, being neither farce, burlesque, comedy, drama nor melodrama, required good handling, which it received, to save it from general condemnation. Raymond made his part, Fresh, very funny at times, while his support, the best average we have had in Carson this season, did all that was possible to save a stupid play. Messrs. Buckley, De Vere, Cullington and Delmore, and Misses Proctor and Creese were excellent. The Mendelssohn Quintette Club 27th; Fun on the Bristol, 28th and 29th; Hazel Kirke, July 12 and 13.

Items: The Mirror is on sale weekly at the news stand of Cagwin & Noteware.—Seats for Haverly's Mastodon Minstrels 27th going off rapidly.

SECOND LETTER.

Carson Opera House (John T. Preddy, manager): Haverly's Mastodon Minstrels 20th to the largest house of the season; every seat in the building occupied. An excursion train from Reno, thirty two miles North of Carson, brought three car-loads of passengers to the show. Performance first-class.

Items: Nothing for the rest of the week.—The Mastodons left immediately after performance for Maysville, Col.—Rumored: that Billy Rice, Sam Devere and some others of the Mastodons failed to call the turn successfully at one of our faro games. Result: one of our faro dealers has some diamonds, subject to redemption.

VIRGINIA CITY.

Piper's Opera House (John Piper, manager): John T. Raymond and company in Fresh the American to good business; 16th Col. Sellers to light house. Haverly's United Mastodon Minstrels for three nights and matinee to best houses of the season. Rounds of applause have greeted them from first to last.

NEW HAMPSHIRE.

NASHUA.

Barnum's London Circus 23d, the first one here this season, had large houses at both performances. The street parade was the finest ever seen here. D. S. Thomas, the genial press agent, showed many courtesies to your correspondent. The dramatic season of 1880-'81 is closed now, and the following are booked for the fall: September 20, John A. Stevens; 21st, John N. Rogers, Round the World; 22d, Madame Rentz's Minstrels; October 12, My Partner; 14th, Widow Bedott; 17th, Hazel Kirke.

PORTSMOUTH.

Now that the season has fully closed it may not be amiss to cast a retrospect over its business, and when I say that seventy-four companies and combinations have visited us during the past season and have received $12,241 at the box-office, which is exclusive of all entertainments by local talent, of which there has been more than the usual number, it certainly does not speak badly for a city of 10,000 people. Already quite a number of new companies have booked for next season under local management.

NEW YORK.

ALBANY.

With the exception of the variety shows, theatricals are at a standstill here, and the announcement of the advent of some first-class dramatic companies would be hailed with pleasure. The Martin Opera House doors were closed as a vaudeville theatre Saturday evening, although business ruled good during the week and the company was first class in almost every particular. John E. Henshaw and May Ten Broeck, in their sketch called Deception, and Charles Watson, being worthy of particular mention. The improvements at this house will be commenced at once, and when the Fall season opens this house will be one of the most attractive in the city.

The Novelty now claims the sole attention of the public, and, with the attractive company announced, full houses should be drawn there. The following people are engaged for the week: Maggie Weston, Charles Ellis and Clara Moore, Gov. Add. Ryman; the Grotesque Four, C. V. Seaman, T. E. Somers, E. M. Girard, W. H. Girard; the Davises, Frank and Nelly; Tommy Watson, J. V. Arlington, Nellie Weston, Major Grant; the five London athletes, McDonald, Snow, Grevstone, Whalen and Marr Weston, and the Terrible Eight.

Items: Mrs. Charles Leland is in New York, securing attractions for the coming season at the Leland, which will commence in October.—George W. Smith goes with the Felicia company next season.—Polly Daily, of the Novelty, will benefit Friday evening.—Carrie A. Turner, the promising young actress, goes with Rossi next season.

ROCHESTER.

Grand Opera House (Joseph Gobay, manager): Fred R. Wren and Ben G. Rogers, supported by a well-selected co., will present the three-act comedy, Uncle Dick's Darling, and the farce, Pure Milk, afternoon and evening of July 4. Nothing else booked for either house.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Prof. George Bartholomew's Equine Paradox has been delighting our people since the 21st. In answer to a petition, the managers of the entertainment have concluded to stay one week longer.

Items: John West, formerly with B., W., P. & W., but lately business manager for Fox and Moore's Minstrels, is in the city.—Ed. Brown, of the Ideal Opera co., is also here.—Lillian Chase, a local reader, has departed westward on a visit.—C. W. Daniels is expected to start out with an attraction of his own next year.—Several members of the Soldene party will be here soon.—We present our hat to the town of New Haven. It has had a larger number of cos., but I think we have corraled more coin.—Phil. Lehnen is to be in New York next week.—Darwin Truss, of the Opera House, leaves week after next for Saratoga, Long Branch and New York. Dame Rumor says he will bring back a Mrs. Truss.—John J. Lehnen,

one of the best dramatic critics in the city, will leave for New York next week.

NORTH CAROLINA.

WILMINGTON.

Opera House (E. J. Pennypacker, manager): Prof. Van Lear and the Arion Quartette are booked for the 27th.

Items: E. J. Pennybacker has again leased the Opera House for a term of five years, and many contemplated improvements are rumored.—George R. Dyer, the genial and popular young manager of the Thalians, will sojourn in Gotham for the next few months.

OHIO.

CHILLICOTHE.

Booked: Sells Brothers circus and menagerie July 8; Batchelor and Dorris and Burr Robins latter part of July.

Items: Mr. and Mrs. Thomas Dayton are summering at Waller, a short distance from this city.—The past season was one of the most prosperous Chillicothe has had. Following is a list of the attractions that have played at the different houses: Harry G Richmond, Mitchell's Pleasure Party, Agnes Robertson, Nick Roberts, Criterion Comedy company (two visits), Snelbaker's Majestic company, Oliver Doud Byron, Clarke and Marble's Tile Club, Tony Denier, J. B. Polk, Frank I. Frayne, Jack Miller's Comets, Boston Ideal Uncle Tom's Cabin, Collier's Union Square company, John A. Stevens, Henry Hart's Colored Minstrels, Boston Ideal Opera company, Galley Slave combination, Mr. and Mrs. George S. Knight, Rentz-Santley, Comedy and American Four, Archibald Forbes, Sprague's Georgia Minstrels, Hyers' Sisters (two visits), Robson and Crane, Madison Square company in Hazel Kirke, Captain A. H. Bogardus, Herrman, Rooms for Rent, Anthony and Ellis' Uncle Tom, Correne's Operatic company, Prof. E. Ashley, magician, Howorth's Hibernica, Mrs. Joshua Whitcomb, Miles' Juvenile Opera company, Frank Mayo, Alvin Joslin, Nip and Tuck, Frank Chanfrau, Denman Thompson, Rose Eytinge, All the Rage, Haverly's New Mastodons, Rial's Humpty Dumpty, Donaldi Concert company, Thomas W. Keene, Gus Williams, Remenyi, and Litta Concert company.—THE MIRROR can be found at Horney & Son's book store, West Secoud street.

CLEVELAND.

Opera House (L. G. Hanna, manager): Closed last week. The Y. M. H. Association appear 30th in Halvie, the Unknown.

Academy of Music (John A. Ellsler, manager): An audience of very fair proportions was thoroughly "taken in" 20th by John Thompson, who, with a "company" consisting of just *two* people, appeared in the farce A Fair Encounter, and a piece entitled Around the World. In the latter Mr. Thompson assumed, with more or less success, a number of characters, while the ladies of his company sang and played a little, but the whole performance was exceedingly "thin."

Haltnorth's Gardens (Charles Hogg, manager): Theodore Thomas' Concerts, week of July 4, will attract immense crowds. The Gardens are to be illuminated by the electric light. Tickets have been selling rapidly.

Comique (B. C. Hart, manager): An unusually good show was given last week. Belle Chifton is a very neat song and dance artiste. Lizzie Derions continues a favorite, and Gorman and Gibbs are excellent in their specialties. The great Montague 27th.

Items: Manager Ellsler and Prof. Hartz are in town.—Nannie L. Hart will spend the Summer months at her home in this city.—Gus Herge, Lillie Cody, and a retinue of local amateurs are barnstorming the rural districts.—Theodore Thomas' Orchestra will play at the opening concert the ballad music from Rubenstein's Nero, its first production in this country.

COLUMBUS.

Comstock's Opera House (Frank Comstock, manager): The annual meeting of the Ohio Bill Posters' Association was held on the 23d. After the transaction of the regular order of business six new members were initiated and the following officers were elected for the coming year: President, J. B. Miller, Columbus; Vice President, E. M. Getz, Zanesville; Secretary, J. H. Miller, Newark; Treasurer, J. Q A. Chapman, Cincinnati. Delegates to the International Bill Posters' Association—W. D. Freeman, Dayton, and W. F. Critchfield, Mt. Vernon. Alternates—G. W. Wills, Toledo, and John James, Logan. After spirited addresses by "Uncle" John Chapman and others, the assembly listened to an interesting poem by Father O. Neal, of Circleville. The associations now includes all bill posters of any prominence in Ohio. The meeting adjourned to meet again the second Wednesday in June, 1882, in this city.

Items: Mrs. Eva Chill Mason, of Dayton, a promising dramatic reader, has moved to this city, where she intends to make her home.—A one legged rope walker has been giving the South-enders a "benefit" the past week.—Batchelor and Dorris' International Circus will be here soon.—Lizzie Evans has been engaged by B. Macauley for the coming season.

DAYTON.

Memorial Pavilion, Soldiers' Home (Burton Adams, manager): The season opened here June 1, and the attendance so far has been good and the crowds are increasing at every entertainment. Most of the old company of last season returned and with them are some new ones. Edwin Knowles is the leading man, and Mary Davenport the leading lady. She is quite clever, although she lacks power. Great credit is due the management for the stage settings. The prospects are that this season will be the largest financially that has been since the Home has been running stock companies.

Music Hall: Tony Pastor and company came 20th to a crowded house. The company gave a first class performance. This house will be overhauled and fitted up for the opening early in September. The manager states that he will have no more circuit business with his, although the past season was better than any season heretofore for six years. He now has some of the finest companies booked there will be on the road next season. The following people and combinations appeared at this house last season:—Gus Williams, business fair; Richmond and Von Boyle, good; Nick Roberts' Humpty Dumpty, good; Barney McCauley, good; Rial and Draper's Uncle Tom's, good; Mitchell's Pleasure Party, good; Comly and Barton's Lawn Tennis, good; Jos. Murphy, good; Haverly's Colored Minstrels, large; Hearts of Oak, large; Snelbaker's Majesties, packed house; Bartley Campbell's Matrimony, fair; Across the Continent, good; Clark and Marble's Tile Club, fair; Sol Smith Russell, good; J. B. Polk, fair; Rice's Evangeline, large; Upper Crust, good; Maude Granger, fair; Clinton Hall's Strategists, good; Jack and Miller's Coterie, poor; Neil Burgess' Widow Bedot, fair; Collier's Banker's Daughter, large; A. A. Willet's lecture, large; Denman Thompson, Joshua Whitcomb, good; Miner and Rooney's combination, good; Anthony and Ellis' Uncle Tom, good; Nellie F. Brown, readings, good; B., W., P. and W's minstrels, very large; Criterion Comedy company, fair; Mrs. Scott-Siddons, fair; Tony Denier's Humpty Dumpty, large; Hill's All the Rage, good; Haverly's New Mastodons, large; Rial's Humpty Dumpty, standing room only; Joseph Jefferson, The Rivals, large; Bartley Campbell's Galley Slave, good, Mr. and Mrs. Geo S. Knight, Otto, large; Remenyi Concert company, large; Ideals, colored, large; Goodwin's Frolques, good; Tom Keene, Richard III, very large; Deacon Crankett, light; Sam'l of Posen, good; Hall's Strategists, good; The Revelers, light; Ulrich out West, large; Hyer Sisters, fair; Robson and Crane, good; Bernhard Listaman Concert, large; Leavitt's Burlesque Opera company, good; Sarah Bernhardt, largest; Baker and Farron, large; John B. Gough, large; Edouin's Sparks company, good; Hazel Kirke, large; Leavitt's Gigantics, good; Buffalo Bill, packed; Haverly's Colored, good; Hermann, large; Annie Pixley, large; Rial and Draper's Uncle Tom, good; Maggie Mitchell, good; Prof. Anderson, fair; Carren Opera company, light; Appolo Theatre company, very light; Tony Pastor, large.

Items: Reed Bros' Academy of Music is now run by Ned Reed alone, Billy retiring from the firm.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): John Thompson to good business 18th. Nothing booked for next week. Tony Pastor will return in August.

PENNSYLVANIA.

BRADFORD.

Wagner's Opera House (Wagner & Reis, manager): Closed for repairs.

Gem Theatre (M. J. Cain, proprietor): The appearances for the 27th are Harry G. Lambkin, equilibrist; Lew and Lena Cole, sketch; Butler and Leslie, contortion songs and dances; Sam Long and Dollie Sharp, song and dance; Louise Dempsey, vocalist; Bessie Bell, serio-comic; Lizzie Mulvey, clogs; Nellie Bland, ballads, and Joe Mealey, comedian.

Items: Batchellor and Doris's Inter-ocean Circus 28th.—The Donaldson combination are giving entertainments in the smaller towns hereabouts.

HARRISBURG.

The past season has been a remarkably good one, and the entertainments for the most part first-class. Since the election excitement received its quietus last Fall the Opera House has been well patronized. Of the one hundred and one performances given nearly one half of them were under the management of Mackley and Till, who are booking for the season many of the finest combs

MEADVILLE.

Theatrical events are at a standstill at present and have been so for several weeks. A circus is the only attraction billed at present. The season just passed over can, on the whole, be called a successful one. We have been favored with a number of companies, and as a rule they gave satisfaction. Snap companies were also very numerous and hurt the business of the more reputable. Fred. B. Nichols is home visiting for a short time. He will shortly depart for Chautauqua Lake, where he will lead the Kent House orchestra for the season. Walker Fessler is spending the Summer at his home in Greenville. Prof. Leffinwell, of the Alvin Joslin company is home for the Summer.

PITTSBURG.

Opera House (John A. Ellsler, manager): Lillian Spencer's two performances 24th and 25th were largely attended. Deborah was given on the former and Camille on the latter date. Much interest was manifested in these performances, inasmuch as they signaled Miss Spencer's first appearance in this city since she regularly joined the ranks of the profession. Though her performances were very fair the impression was general that in her selection of a repertoire she was unfortunate, as Deborah and Camille are too severe a test for her present abilities. Messrs. Gotthold and Fitzpatrick rendered fair support.

Library Hall (Fred. A. Parkes, manager): Closed.

Williams' Academy (H. W. Williams, manager): Closed.

Items: George's Summer nights concerts still continue to draw large crowds. The musical selections are generally the composition of popular authors, and as rendered by the George Brothers are quite entertaining.—W. A. Lavelle is in the city.—John Robinson's World's Fair passed through the city 22d.—John Ellsler is in the city, looking hale and hearty.—Fred Parkes' concerts are fairly attended.—Mr. and Mrs. Cleyburgh (Lillian Spencer) will shortly go to Atlantic City.—An effort was made to get Lizzie Jeremy to appear at Lillian Spencer's benefit, but Lizzie respectfully declined.

RHODE ISLAND.

PROVIDENCE.

Opera House (George Hackett, manager): Balsbregga and his illusionists, although giving a good show, failed to draw out the most meagre audiences, and Wednesday night closed their engagement. The house is closed this week. Week of 4th July the management announces Harry Miner's variety show.

Low's Opera House (William H. Low, Jr., manager): Rice's Comic Opera co. in Billee Taylor, to the satisfaction of those who witnessed it.

Theatre Comique (Hopkins & Morrow, manager): Closed 26th for Summer season and to make improvements.

Sans Souci Garden (William E. White, manager): Billee Taylor continues this week, after which Fatimitza will be put on. Miss Anna Gunther, a very decided favorite here, will resume her last Summer's success as Vladimir and Fatimitza. Chimes of Normandy is also underlined, to give ample time for rehearsals of Boccaccio.

Park Garden (Atkinson and McFaddon, managers): Haverly's Genuine Forty delighted numerous visitors last week. Corinne Merriemakers appear this week in Pinafore and Cinderella.

TENNESSEE.

NASHVILLE.

I have no theatrical items of interest to communicate as yet. I. P. Milson, of the Masonic Theatre, is still confined to his room, but is convalescent and anticipates being at his theatre early next month. W. J. Johnson, his former manager, is absent from home, and report says will be acting manager of some traveling combination next season.

VIRGINIA.

RICHMOND.

Theatre Comique (W. W. Putnam, manager): Business last week was good. New faces 27th: Lottie Blackwood, Annie Fletcher, Nellie Garling, Alice Cotrell and the Bordeau Sisters. John West and Fannie Valade closed 25th.

Item: The Comique building was offered for sale at auction 23d, but was not sold, no bid being made.

WISCONSIN.

JANESVILLE.

Myer's Opera House (C. E. Moseley, managers): Nothing for the past week. Coming: Harry Webber's Nip and Tuck company July 4.

Item: The Fisk Jubilee Singers were greeted with a packed house 22d, and fully sustained their reputation. This is undoubtedly the best troupe of colored singers now traveling.

MADISON.

Opera House (George Burroughs, proprietor): The Vokes 21st to a crowded house—one of the best houses of the year. The entertainment did not come up to the public expectation. There has been considerable said and written about the superiority of this company over similar ones, but, with one or two exceptions, it is decidedly weak. We have had several very much better visit us the past season. The Original Fiske Jubilee Singers sang to a full house at the Congregational Church 23d. Booked: Haverly's New Mastodons July 15; Buffalo Bill September 15.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): The Vokes 22d, 23d to a splendid business. Everybody was disappointed in the entertainment, it being very flat. Academy of Music Fisk Jubilee Singers 29th and 30th.

WYOMING.

LARAMIE CITY.

Kate Claxton and troupe played the Two Orphans 20th to a large and well-pleased audience. The play was well rendered, but the company labored under great disadvantage for want of adequate stage room. The necessity of an opera house was felt by all present. Booked: John T. Raymond, 27th, in Colonel Sellers.

CANADA.

HALIFAX.

Academy of Music (J. Jack, Secretary): The Fifth Avenue Theatre company opened on the 20th instant. They performed The Banker's Daughter on the 20th, 21st and 22d to large houses. The company consists of Messrs. W. H. Lytell, W. A. Whitecar, W. S. Hawkins, James Harrison, R. G. Wilson, S. E. Ryan, Charles Sturges, M. B. Snyder, T. S. Mordaunt; Misses Blanche Mortimer, Rose Graham, Regina Dace, Adele Paine, Margaret Lanner, Rose Snyder, Mattie Earle, Minnie Wallace, and George Snyder.

The Palestine Arabs perform at Masonic Hall on the 24th instant, and at the Exhibition Building on the afternoon of the 25th.

TORONTO.

Grand Opera House (O. B. Sheppard, managers): Billed Vokes Family 28th four nights.

LONDON, June 8, 1881.

A QUESTION OF ANNIHILATION.

Whether the English drama, as portrayed by English actors, is about to become a thing of the past, is a question that seems daily to be answered more and more in the affirmative. Not only do our cousins from the land of the Setting Sun come down upon us and help themselves to a large share of our honors and rewards—an onslaught which we can willingly regard with equanimity—but our neighbors from France with increasing frequency of occasion perpetrate assaults upon our artistic strongholds, Italian guerillas dash through our country taking prisoner much of the sterling currency of the realm and now an extensive German army, armed *cap a pie*, and amply provisioned and provided with offensive munitions of war, has not only marched upon London, but has taken possession of and strongly intrenched itself in our chiefest dramatic fortress, Drury Lane. The patriotic soul of deponent is filled with terrible forebodings as to the future, but at the same time the present must be attended to, and the innate justice of his disposition compels him at all events (and without any offence to those concerned) to "give the devil his due."

DIE MEININGEN.

It is now nearly six months since the box office was opened at Drury Lane Theatre for the sale of tickets for the representations of the world-celebrated company of the Duke of Saxe Meinmgen's Court Theatre. The interest which was evoked by the promised appearance of such a troupe of comedians was well attested on the evening of their *debut*, when the immense theatre was simply crowded, and not by any means solely with representatives of the Fatherland. It was a refinement of cruelty for the Meinmgeners to present us at the very outset with a work by our own Shakespeare, but this they did, the seldom-seen Julius Cæsar being selected. The strength of this company, in even a greater degree than that of the vaunted Comedie Francaise, lies in its wonderful *ensemble*—an *ensemble* that is only to be attributed to the fact that all the players are thorough artists! The actor who frets his hour upon the stage on Monday is not too proud to limp his five minutes on Tuesday, and consequently, there you are, don't you know! The result of this and the wonderful skill in stage management evinced by the director, Herr Chronegle, is that the most wonderful effects are produced, particularly in a play like Julius Cæsar, where so much depends upon the mob. The prominent parts were distributed as follows: Julius Cæsar, Herr Richard; Mark Antony, Herr Barnay; Brutus, Herr Nesper; Cassius, Herr Teller; Casca, Herr Kober; Portia, Fraulien Haverland. All of these performers were more than competent, yet none of them made any attempt to star. The elaborate and artistic *mise en scene* (all from Germany), and the wonderful drilling of the crowds of subordinates, were the most remarkable points of the representation. It is to be hoped that the lesson will not be lost upon our own managers. There is no need to insist upon the absurdity that usually results from the appearance of crowds of wretched supers upon the stage, going through a series of manœuvres in the spiritless, stereotyped manner so familiar and so depressing to the play-goer. After a course of plays by this company the effect of contemplating a concourse of these worthies becomes not only bad, but disgusting.

The company has, since their first appearance, added to their list of achievements Shakespeare's Twelfth Night and Schiller's Die Rauber. In these plays other members of the company have come to the front with as much success as the Herren mentioned, and the effect of *ensemble* has been as great as before. A long course of varied pieces is announced, including the Winter's Tale and several of Schiller's dramas. It is perhaps not too much to hope that the interest of these performances will bear fruit in improving the attention that is paid to matters of stage management in England, and at any rate Augustus Harris is adding to his credit as a thoroughly good manager by the importation.

MODJESKA IN SARAH'S PART.

Wilson Barrett has sub-leased the Princess Theatre from Walter Gooch and has transported thither his Court company. On Saturday a version of Frou-Frou, contrived by Comyns Carr, was presented with Madame Modjeska as Frou-Frou. It goes without saying that she was exceedingly good in the part made famous by Mlle. Bernhardt, but it cannot be asserted that she succeeded in obliterating remembrance of the French lady's performance. Madame Modjeska has appeared in too many parts of the same description. She is perpetually suffering in tense mental tribulation and too frequently dying—about which operation there cannot help but be a certain amount of sameness. Nevertheless, whatever she does she does well. Forbes Robertson as usual played *jeune premiere* with much earnestness, and G. W. Anson, as the father, was perfectly competent. This gentleman, however, never gets a chance to do himself justice. The manager himself as the husband of Frou-Frou scored another success; indeed Wilson Barrett is making himself as great a name as an actor as he has long had as a manager. Ada Ward gave much impression to the part of Frou-Frou's sister. The rest of the cast was there or thereabouts.

"LE FILS DE CORALIE" IN ENGLISH.

Judiciously reverting to adaptations from the French, Messrs. Hare and Kendal have produced M. Delpit's repulsive drama as done into English by G. W. Godfrey. The action of the piece has been transferred to the Isle of Wight, the four acts taking place at the residence of Sir Jonas Meryon. Captain Mainwaring, V. C., is about to be married to a daughter of that dignitary, when his aunt, Mrs. Travers, appears upon the scene to complete the preliminaries, she being the relative to whom the gallant V. C. owes his position. Here she is at once recognized by an unfavored suitor of Mabel Meryon as the woman who years ago lured him and others to the brink of destruction. Despite her prayers and entreaties, despite her assertions that it was for her son's sake that she had misconducted herself, and despite a delicate explanation that this misconduct (since a certain *liaison* with Mainwaring's father—who soon deserted her) had consisted merely in the keeping of gambling tables and other innocent little devices, she is by an accident exposed, and Captain Mainwaring has the misery of listening to his mother's tale of shame from her own lips. He of course forgives her; to him she has always been kind and good, and is it not for his sake that she has been what she has? And when she announces her intention of entering a convent the amiable baronet considers all objections to the projected marriage removed, and all is well.

The end of the play, though pleasant, is weak. The natural results of such a chain of circumstances would be, to say the least, the reverse of comfortable. Otherwise the adaptation is well done, and the dialogue is by no means without merit. The performance is excellent. As Mrs. Travers, the ever charming Mrs. Kendal has a more powerful part than usual. She does it every credit, and is, indeed, most satisfactory in those passages that make the greatest demand upon her. Mr. Kendal, as Captain Mainwaring, plays, as usual, well while Mr. Hare, as the old lawyer, Mr. Crickett, is simply wonderful, both in acting and in make-up. This clever young actor has played innumerable old men parts, yet he never repeats himself. Mr. Wenman is most efficient as Sir Jonas Meryon, and John Clayton, as Derrick, the duplicate lover of Mabel, and erst admirer of Mrs. Travers, is very good. Winifred Emery makes a charming Mabel, and Mrs. Gaston Murray and Miss Cowle undertake, with success, two subordinate but amusing parts.

THE OLYMPIC.

It is some time since the management of this theatre could shake hands with itself over anything like a great success. Sundry and various managers have taken it in hand, but none of them have achieved any very remarkable results. It has now been for some time under the direction of J. H. Cobbs, whose energetic administration, at any rate, keeps the account on the right side of the ledger. A brief season is now being played there by Miss Wallis, who is appearing in a revised version of

W. G. WILLS' NINON.

The motive of this play is a strong and good one—and, now that Mr. Wills has substituted a more probable termination, the play is an eminently attractive one. It turns upon an episode in the French Revolution, when a girl, undertaking to be avenged upon the supposed betrayer of her sister by discovering him to the mob as an aristocrat, finds herself in love with him when it is too late, and when he is proved not to have been the seducer of her sister. The mob, in search of the Royalist, breaks into the house, and the twain perish. In the first version the fury of the crowd was suddenly stayed, and the lovers were supposed to escape. The present termination is, of course, the most natural, as well as the most impressive. In the part of Ninon Miss Wallis has a role that suits her remarkably well, and to which she does full justice. She has already played it some three hundred times, including provincial performances. She is supported by an efficient company, including Messrs. J. Ryder, E. F. Edgar and S. Calhoun.

C. COLLETTE AS PAUL PRY AND MICAWBER.

The Imperial Theatre is rapidly becoming a temporary place of exhibition where traveling stars may halt once in while to garner a few of the necessary metropolitan laurels—that is to say, opinions of the press. Chas. Collette—an actor who should be seen more frequently in town is now playing a short course here. His Paul Pry, like his Puff, in The Critic, is rather overdone. The part is necessarily extravagant, but it is not impossible to impart to it a certain natural air which excessive tricks of speech and manner quite destroy. In even greater degree does this remark apply to his acting in a knock-kneed sketch from David Copperfield called Micawber in which the title role is the only one worth naming. Here Mr. Collette simply burlesques Dickens' great creation and makes a sort of acrobatic fool of him. This is solely because he so outrageously accentuates what might otherwise be a capital character sketch. Mr. Collette should not play antics in town, even if they do make country cousins laugh. As for the support—the provinces are welcome to such a set of duffers. Save and except, if you please, C. Langley, who played well as Col. Hardy, and A. Rousby, who did well with an absurd part as Uriah Heep. W. C. T.

The Valley of Death Circuit.

Among the new circuits just established is one that the profession terms the "Valley of Death Circuit," of which Marcus R. Mayer is the sole manager. An agent who played over this famous circuit last season furnishes the following observations, invoked by experiences in the towns comprising it:

Detroit, Mich.—"Seven different roads leading out of town."

Albany, N. Y.—"But the legislature wasn't in session, you know."

Memphis, Tenn.—"Gross receipts here—"

Cleveland, Ohio.—"Good when Postoffice closes."

Williamsport, N. Y.—"Too bad!"

Columbus, Ohio.—"But the legislature was in session, you know."

Lansing, Mich.—"Come late, and sometimes forget."

Trenton, N. J.—"Fare $1 40 to N. Y."

Jackson, Mich.—"Take skates."

Reading, Pa.—"Mishler lives here."

Dayton, Ohio.—"Very frusonceence."

Fall River, Mass.—"Pay day only."

Toronto, Ont.—"Ask Hanlan."

Indianapolis, Ind.—"Takes the entire bakery."

Cairo, Ill.—"The heart of the circuit."

New Brunswick, N. J.—"Oh! Oh! Oh! Oh! Oh!"

Utica, N. Y.—(Pent up.) "All gallery."

Dubuque, Iowa.—"Take your liver pads."

Danville, Ill.—"Don't go at all."

Salamanca, N. Y.—"Lightning express through."

Hannibal, Mo.—"Closed for repairs."

New Haven, Conn.—"Three new theatres building."

Mobile, Ala.—"Ask my brudder."

Rome, N. Y.—"Oh, howl!"

Selma, Ala.—"Very soon."

Wilmington, N. C.—"Don't leave the cars."

Louisville, Ky.—"Good police town."

Bloomington, Ill.—"Fifty-eight D. H. tickets."

Steubenville, Ohio.—"Don't waste your half-sheet dates."

St. Catherines, Ont.—"Good Lent town."

Schenectady, N. Y.—"Never! Get out!"

Ogdensburg, N. Y.—"Very near Canada."

Clinton, Iowa.—"Take bathing suits."

Toledo, Ohio.—"In large type."

Saratoga, N. Y.—"In two colors."

Columbus, Ga.—"Black or white."

Jersey City.—"Daily connection with N. Y. by boat."

Corry, Pa.—"Look out for the big finger."

San Francisco.—"This is the end of all. Take coffins with company."

—The following people have been engaged for the Jarrett and Palmer and Slavin Uncle Tom's Cabin Company: Kate Chester, Nellie Sanford, Helen Ransome, W. H. Hamilton, J. R Smith, W. E. Sterling and [illegible] Vincent. John A. Johnson is at work on the scenery, and the mechanism is in the hands of J. I. Veluo, of the Alhambra London.

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THE MIRROR makes a special offer to persons who wish to subscribe for the Summer. The paper will be sent three months to any address for One Dollar.

The Midsummer Mirror.

The Midsummer Number of THE MIRROR will be published Thursday, July 14. It will be printed on toned paper, now being specially manufactured for this issue by John J. Murphy & Son, the widely known paper makers, and will be enlarged to six-[illegible] five-column pages. The first page will be [illegible]anted by a full page cartoon, de-[illegible] by the famous artist of the Graphic, [illegible]. The other pages will be profusely [illegible] by Matheslus, Ogden, Kerr, and other artists of reputation. A beautiful illuminated portrait will be presented with every copy of this issue. There will also be sketches, anecdotes, stories, reminiscences, personal experiences and articles of all descriptions by eminent actors and actresses and the leading dramatists and journalists. In addition to all these attractive features, the regular departments of the paper will be prepared with unusual care.

The unusual advantages offered to the advertiser by this issue are apparent. The price, however, will remain unchanged, and advertisements will be inserted at the ordinary rates. We call attention to this matter in advance, and would respectfully request that favors be sent in at the earliest opportunity, as we have limited the space (that it may not infringe upon the vast amount of interesting reading matter), and it is being rapidly filled up by our friends and patrons.

We shall print the list of contributions and further particulars next week.

Entering on Another Volume.

To-day THE MIRROR celebrates the beginning of the Sixth Volume of its existence under the new series. With its present editorial control and business management its progress has been steadily forward. Especially during the past six months has it caused remark by its great improvement from week to week. As an esteemed contemporary, the Rochester Herald says, THE MIRROR is now in a position to command the business of the whole American theatrical world. Reference to our advertising columns shows that nobody appreciates this fact better than our actors and managers. It is no easy matter to establish and conduct a dramatic paper successfully. Scores have attempted the experiment and failed. Doubtless scores more will follow in the same track. The secret of running a journal of this character is simple. Decency, manliness of tone and independence are three qualities that have accomplished the permanent foundation of THE MIRROR, and they will do the same for any other paper that lays down an honorable and strictly reputable policy.

It is unnecessary to allude to the handsome typographical appearance of THE MIRROR. This, as well as its circulation, speaks for itself. Our friends may rest assured that the same excellence which has distinguished the paper in the past will be maintained regardless of money considerations, and we shall aim to retain the approbation of the profession, in whose interest our journal is published, in this as in all other respects.

Several valuable additions have recently been made to our local staff, which will enable us to cover the latest and most important theatrical news of the day. Every line of matter printed in THE MIRROR is original, and is prepared by writers of experience and ability. Several new features will be shortly introduced in our columns; notably a European pictorial novelty, to which allusion has already been made.

We feel that we have demonstrated our ability to keep pace with the requirements of the times, and this is sufficient earnest that we shall not let the grass grow between our lines in the future.

All on Account of the Comet.

In those good old days, of which professionals are fond of talking, the dramatic season closed on the Fourth of July and opened again in September, giving managers and actors two months of complete rest. The managers looked forward to their holiday houses on the glorious Fourth as certain to pay all their Summer expenses. Chief Justice Daly, whose reminiscences of old New York are delightful, tells a good story of having slept all day, one Fourth of July, from over-excitement at the prospect of the pleasures he was going to enjoy, and how he compensated himself for his disappointment by crowding into the pit of the old Bowery to see a tragedy in the evening. There was hot weather then in June, but the people did not seem to mind it so long as they could see good plays and players.

The exceptional weather of the past few years, which culminated last June in torrid heat, appeared to have changed the old season and inaugurated a new order of things. The theatres hurried to close their doors as soon as the May movings were over, and resumed business late with devices of "preliminary" and "prefatory" seasons as an excuse for shutting up again suddenly if the public were not ready for them. This year the majority of the managers adhered to this new-fangled system; but they counted without the comet. The half dozen theatres which have remained open have done an excellent business. Indeed, for them June has been the most profitable month of the season. Here we are close upon the Fourth of July, with Wallack's advertised to close just before that date, in something like the old-fashioned manner, and yet the weather is cool enough to go on indefinitely, and we fancy that the management are very sorry now that they arranged to end The World so soon. Haverly's, the Madison Square, the Bijou, Niblo's, the Windsor and Aberle's have prudently determined to keep open until further notice.

Philosophers inform us that this exceptional weather, with its result of an exceptional June season, is all on account of the comet. It may be this called a star season, if the comet be a star. Nobody knows of what a comet is composed, what are its uses and what effect it has upon the solar system; but this much is certain, that it appears to draw a large amount of heat from the sun and away from the earth. Observations embracing memoranda in regard to two hundred and sixty-two comets prove that epidemic diseases have regularly followed these celestial visitors. The diseases were the result of the disturbance of the weather, of which the comets appear to have been the cause. Unseasonable weather is always prolific of illnesses, and if we suppose that a comet disturbs the weather, then we have a sensible and practical explanation of the belief that the comets are the precursors of diseases. At first sight, it must seem that the presence of such a vast ball of fire comparatively close to the earth would make the weather warmer instead of cooler; but it is easy to understand that, if the comet draws its tremendous stock of heat from the sun, there must be less heat left for us, and hence the Autumn weather in the heat of Summer.

We have been thus precise in explaining the relations of comets to the weather because the profession are going to be greatly interested in comets for the future. Comets mean additional dollars to managers and actors. A timely comet will ensure an all the year round season. If, when the managers get through with their regular stars, they can depend upon the advent of a comet, no theatre need be closed, no professional need lose a week's salary. Therefore it will become an essential part of an acting manager's business to keep himself posted upon comets, as he now is in regard to local fairs, races and celebrations. Ignorant that the comet was coming, most of the managers shut their doors and withdrew to the provinces or to Europe early this season. Had competent astronomers been attached to their theatres they would have reaped rapid fortunes from this cometary season. Thus does the drama touch at every point upon the most abstruse and sublime sciences, as well as upon the details of every-day life, and the true professional finds that no knowledge comes amiss to him in conducting his business.

Actors as Men of Business.

We recently had occasion to remark that, although actors were not supposed to be business men, many of them were fast becoming so. Recent developments lead us to doubt the accuracy of this statement. No men of business would take the risks and chances in which otherwise clever actors are observed to indulge in. No men of business would support with their good money newspapers that abuse them, as some actors do. No men of business would trust again and again fellows who have repeatedly deceived and swindled them, and yet actors are guilty of this singular foolishness. No man of business would give the management of their affairs to people whom they know to be utterly irresponsible; but actors select such agents deliberately, and smile serenely as they walk into the very traps in which they have been caught before.

Take, for example, the principal members of Wallack's company and Miss Jeffreys Lewis, who are going out to San Francisco to play with Tom Maguire—that is, if he will send them the railroad tickets. Messrs. Tearle and Eyre have never been to California; but Miss Lewis has, and all of them ought to know Tom Maguire by reputation. Are they willing to travel 3000 miles and act several weeks for their railroad tickets? Have they the slightest security that they will ever get any salaries? Do they not remember how Tom Maguire treated the Leavitt party, the Goodwin party and dozens of other professionals? And yet they pack their trunks and entrust themselves to his tender mercies with a faith that would be touching if it were not so ridiculously absurd.

Add to these examples the number of professionals, both stars and combinations, who have sold themselves to irresponsible circuit managers, surrendering their whole season to the unbusinesslike chances that these fellows will make money enough to pay the salaries they promise, and that they will be willing to pay if they have the money. The experiences of others—nay, the former experiences of themselves—weigh nothing with such stars and combinations in comparison with the honeyed words of men who always use the sweetest and softest words, since they have no other capital to employ. Good advice is wasted; the unpleasant truths which really reliable agents place before the victims are resented as insults, and we have known instances in which stars and combinations, thus engaged by worthless people at high salaries on paper, have advanced the cash necessary to put them on the road.

Once upon a time there was an actor who borrowed a dollar of a pawnbroker, agreeing to pay two dollars back in a month and to leave an overcoat for security. As he was going away with the money, the pawnbroker said: "Why don't you pay me that money now, and then you will only have one dollar, instead of two, to pay when you redeem your coat?" Struck by this logic, the actor handed back the money and went away without his coat, and a dollar in debt. Would anybody call that actor a man of business? Yet there are dozens of stars and combinations which are pledged in the same silly manner for next season, while the circuit managers are sure to win, no matter whether their dupes get out of pawn or not.

Personal.

BARNES.—We present above a picture of Elliott Barnes, the dramatic author. His Only a Farmer's Daughter brought him prominently before the dramatic world, and the coming season with his Blue and the Gray secured by Mr. Palmer for the regular season at the Union Square Theatre, and his Marriage Certificate, secured by the Boston Theatre for their regular season, he stands a chance of becoming famous. This "glorious future" has not turned his brain, however, and he still clings to his first love, Only a Farmer's Daughter, with which he will travel the coming season with Lillian Cleves, playing her original part.

NOBLES.—Milton Nobles will not go to Europe this summer.

MARKHAM.—Pauline Markham has offered M. B. Leavitt $500 to release her from her contract.

LEIGH.—Dora Leigh has had a play written for her. Miss Leigh has dramatic ability of a high order.

ROCHE.—Frank Roche, a good Shakespearean actor, will be leading support during Henrietta Vader's tour.

CLARKE.—Kit Clarke will manage Leavitt's New Big Minstrels next season at a salary of one hundred dollars a week.

GILETTE.—The many lady admirers of Professor Gillette will be rejoiced to learn that he has been photographed for their benefit.

UNKIND.—The "Man About Town" in the *Star* has been writing unkind things about Ella Chapman. The little lady deserves kinder treatment.

CLARKE.—John S. Clarke came from Long Branch yesterday, spent the evening with Edwin Booth, and left for England at 6 o'clock this morning.

CHILDS.—The childlike Nat Childs has been engaged by H. B. Mahn to rewrite Donna Juanita. We trust he will cut out the suggestiveness of the last act.

GRANVILLE.—Gertie Granville, whose picture appears on our first page to-day, is a neat soubrette actress. She has created considerable attention as Rebecca in Sam'l of Posen at the Fourteenth Street Theatre.

STRAKOSCH.—Somebody told Max Strakosch that the New Orleans press was pitching into him. "Vell, my boy," replied the imperturbable Strakosch with an expressive smile, "Vat can you expec'. They must say sometings."

COLOMBIER.—Mme. Colombier, the stout leading lady Abbey imported and exported with her Attenuated Highness, threatens to write a book called "Sarah Bernhardt en Amerique." What has Amerique ever done to Colombier?

HAVERLY.—Col. J. H. Haverly arrived in the city on Sunday last, and has been busy rehearsing his colored troupe, which leave for Europe on the 12th of July in the steamer Wyoming. The Colonel leaves for Chicago immediately after shipping his sable cargo.

BURNSIDE.—Miss Jean Burnside, late leading lady of the Madison Square Theatre, will star this season in three or four original plays, written especially to suit her talents. Miss Burnside is quite an authoress herself, and several of her pieces have been favorably considered by New York managers.

MELVILLE.—The charming California prima-donna, Emelie Melville, has been secured by Mr. Charles E. Blanchett, for a season of comic opera throughout the East. The lady has been singing for over a year at the Bush Street Theatre, San Francisco, and is probably the greatest lyric favorite that city ever had. She has appeared in all the latest comic operas, such as Olivette, Billee Taylor, etc., and with unequivocal success. Her voice is flexible and full of melody, while her acting is artistic and pleasing.

Will you hear this letter with attention?
As we would hear an oracle.
LOVE'S LABORS LOST.

GULICK REPLIES TO HOLST.

CHICAGO, June 25, 1881.

EDITOR NEW YORK MIRROR:

The last week's issue of your valuable paper contains a card from Edward Holst which places me in a very questionable light. Will you kindly permit me space to state things as they really are?

1st. Holst says I signed a contract with him representing that I was acting as representative for Mr. Ensign. The facts are: I signed the contract with him on the 30th day of May—five days after my connection with Mr. Ensign had ceased. Holst knew this, and having been refused the assurance of any engagement with Mr. E., dogged me until I signed with him, knowing I was not going out for Mr. Ensign.

2d. On June 1st Holst registered with the librarian of Congress the title of a farce comedy, "Rooms to Rent," which he transferred to me for a consideration, after first being assured by competent attorneys that anyone had the perfect right to adapt from the printed Danish and French farces, which he had used in the manufacture of a previous play.

3d. Holst never denounced me, but went to Rochester with the avowed intention of bleeding Mr. Ensign for two or three hundred dollars. He is now there; has been probably well paid to sign the card which appeared in your last issue, and which he had not the ability to write or dictate.

4th. Holst has publicly denounced Ensign, who was his benefactor, and now denounces me because he thinks there is more money in it.

In conclusion, Mr. Holst is under contract with me the coming season, and will either fulfill his agreements to the letter or suffer the consequences. This is all I propose to say in the matter, as I will not voluntarily aid in advertising anyone. "Rooms to Rent" was adapted from a number of Danish and French plays, the printed copies of which are now in my possession, and all the finishes of acts, situations, and much of the dialogue, were originated by members of the company, who unceasingly toiled to make a consistent farce out of a mass of unintelligible rubbish.

Yours very truly,
JOSEPH A. GULICK.

LINGARD EXPLAINS.

June 24, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR:—In justice to Messrs Simmonds and Brown, I would state there has been no row between us. Having made several engagements myself for the coming season (and before my arrival in New York), it was agreed the above-named gentlemen should fill in my time UP TO A CERTAIN DATE ONLY. That being done, our business relations end for the present. They have twice changed my route to accommodate me, and by inserting the facts as above you will oblige,

Yours truly,
W. HORACE LINGARD,
126 E. 37th street.

[The information that a row had taken place between Messrs. Simmonds and Brown and Mr. Lingard, and that the latter was dissatisfied with the route made by those agents, was obtained at Mr. Lingard's residence from a member of his household. If there was any inaccuracy in the statement the onus should be borne by our informant, and not by THE MIRROR reporter.—ED. MIRROR.]

We Blush.

[Boston (Mass.) Times.]

Since Mr. Harrison Grey Fiske assumed the editorial charge of the New York MIRROR the paper has been very considerably improved in tone and in usefulness toward the theatrical profession. A paper founded on good principles will naturally grow, but there must be some one behind it to infuse new life into it. This Mr. Fiske has done, we really believe, and he can be credited with the success of the MIRROR in its present form. During the coming month a special number will be issued and called the MIDSUMMER MIRROR, and we are sure that it will be a beauty, as were the holiday numbers, recently gotten out at the suggestion of Mr Fiske.

In Usherng

Mend him who can! The ladies call him, sweet.
—LOVE'S LABORS' LOST.

I suggested, some weeks ago, a reception to Booth on his return from abroad, and some of his friends took the idea up. But it occurred to them that Mrs. Booth's condition might be worse than when she left Liverpool, and so the proposed tribute to our great tragedian's foreign achievements was wisely postponed. It will take place, however, within the coming fortnight, and will assume the shape of a grand banquet at Delmonico's.

* * *

Why wouldn't it be well, in addition to this, to secure the Academy and celebrate his return by a grand public demonstration? A poem by Winter, an oration by Judge Brady, would be interesting features of such a mark of regard. This sort of compliment has been tendered to pedestrians, rowers, and riflemen; why not to America's greatest actor? Surely, the public cares as much for Booth now as it did for Gildersleeve, Hanlan and Rowell in past days.

* * *

My readers will recall that Stephen Fiske, in the friendly controversy which has been progressing for several weeks past between the *Spirit* and THE MIRROR, stated that William Winter was his authority for the statement that Edwin Booth's middle name was "Forrest." Here is a letter I have received from Fiske's authority, which sinks the brilliant but erring feuilletonist of the *Spirit* still deeper in the mire:

NEW BRIGHTON, S. I., June 24, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR:—I have received a copy of THE NEW YORK MIRROR, in which an article on Edwin Booth, written by me, in Harper's Magazine for June, 1881, is mentioned as authority for the statement that Edwin Booth's middle name is "Forrest." This is an error. The article in Harper makes no mention of Booth's middle name, which, in fact, is "Thomas." This is so stated in my "Life of Edwin Booth," published by James R. Osgood & Co., in 1872. I am not accustomed to regard newspaper statements about myself as of any consequence to the public: they certainly are of no consequence to me; but in a matter relative to Edwin Booth, whose name is so precious to us all, I suppose I may trust to your sense of justice—notwithstanding the disparaging terms in which you are pleased to refer to me—to see that I am not misrepresented.

Yours truly,
WILLIAM WINTER.

This letter muddles Fiske more than ever. His own authority goes back on him, and leaves his mistake without the slightest shadow of an excuse! It was unkind of Stephen to try and shove the responsibility upon Winter. But everybody will forgive him, because he means well, even though he didn't know. Mr. Booth's sister, by the way, writes that the tragedian's middle name was given him by his father, to honor an intimate friend of the family, Thomas Flynn. Mr. Booth never uses the Thomas except in signing legal documents.

* * *

I wish to say a word with reference to the concluding remarks in Mr. Winter's letter. If I have spoken in ridicule of some of his silly poems, it was with no personal disrespect for that gentleman. He is a most agreeable man, a clever writer, and one of the chosen few whose works will perpetuate the theatrical history of our times. That some of the emanations of his pen are unworthy of the man's talents is not singular. There is an unevenness in the work of every writer who contributes so profusely to literature and journalism as William Winter does. While I have laughed with my readers at some of these fitful products, I have always been alive to his honest claim to literary recognition. I admire the man, too, for the manly way in which he has stood up and received the blows of the small fry club-swingers of dramatic journalism, and I am glad that his letter has given me this opportunity to come out and state my mind.

——

Wednesday, June 29, 6 P. M.

P. S.—On receiving the letter printed above, I immediately wrote a few lines to Mr. Winter which substantially expressed my surprise and regret that a gentleman of his penetration should misconstrue my attitude toward him. A reply to this has this moment been laid on my desk, and as it is more Summery than Wintery in its tone, I am sure my readers will consider its publication seasonable:

NEW BRIGHTON, S. I., June 28

EDITOR NEW YORK MIRROR:

MY DEAR SIR:—I write to you by another hand, being very tired. I have received your friendly communication, and am pleased to learn that I mistook the intention of your remarks. I certainly did not perceive their humorous or playful drift. However, there is no harm done in regard to myself. I am an old stager, and accustomed to all sorts of treatment. I recognize, with much satisfaction, the propriety and good taste of the views stated in your letter as to the province of theatrical journalism. I have no desire to take part in any controversy; and the sole personal point to which I wished to call your attention is, that my Harper article about Edwin Booth makes no mention at all of his middle name, and that no writings of mine, at any time published, have ever stated his name otherwise than as it is—EDWIN THOMAS BOOTH. If I am to be quoted at all, I wish to be quoted correctly.

I earnestly sympathise with your opinions as to those scurrilous theatrical journals which of late have descended like a pestilence upon the stage. The dramatic nuisance I never see, and have not seen for years; but the vile odor of it is occasionally wafted to my nostrils through the country exchanges. Mr. Winkle's paper I have never seen, and never shall see—knowing him to be a miserable, cowardly, backbiting wretch, and a pitiable object, mentally and physically. A man like that is stuffed so full of venom against his fellow creatures, that he must be fairly gorged with misery; and his punishment, for all manner of spleen, envy, malice, falsehood and slander, in which he is known habitually to deal, may confidently be left to his own morbid, diseased, and altogether dreadful condition. I am glad to know that you intend to keep your paper out of the category of these villainous publications, whose security—like that of the animal whom they so closely emulate—is in their contemptible littleness, and their stench.

Pardon my writing so long a letter upon a subject of such slight moment. I thank you for your good wishes, and I reciprocate them.

Truly yours,
WILLIAM WINTER.

That the strictures of Mr. Winter are deserved by the fellows he lampoons with such effective virility no one can gainsay. All the bulwarks of the theatrical profession—the good, the true and the great—are arrayed in serried ranks on his side. The profession has taken the measure of these disgraceful people with piercing eyes, and, although some are yet wilfully blind to the results of the damning investigations to which from time to time they have been subjected, the great majority have thrown them into the ditch of obscurity to which such useless, objectionable animals belong.

* * *

And still they come! Here is another alleged "inaccuracy" that a correspondent lays at the *Spirit's* door:

EDITOR NEW YORK MIRROR:

SIR:—In the Spirit of the Times of June 25 occurs the following passage: "In two years from now the Meininger company will be found out, as the Comedie Francaise were on their second visit to London." Will you kindly inform me upon what occasion the members of the Comedie Francaise paid a SECOND visit to London, and in what manner they were "found out?" I believe the only visit of the company in its entirety to the English metropolis was during the Summer of 1879. There was a Bernhardt season in 1880, when the star was supported by a scratch troupe, not one of whom belonged to the Theatre Francaise; and it is probably to this engagement that allusion is made in the passage I have quoted above.

I fear it is useless to look for much accuracy in the foreign notes of a writer whose home news is, as you have pointed out, so very defective. He has lately made some very absurd remarks concerning Mr. Irving and Miss Ellen Terry, neither of whom, I should imagine, he has ever seen; and it was stated by him some three or four week ago (as nearly as I can recollect) that an English adaptation of La Dame aux Camellas was not permitted in London until the debut of Mme. Modjeska. Mr. Mortimer wrote Heartsease (the adaptation in which Modjeska appeared) several years ago, and the principal part was played with considerable success at the time by the well known English actress Miss Helen Barry.

Very truly yours,
June 28, 1881 G.

The *Spirit's* mistakes are too heavy a burden for an ordinary man to bear, so I'll refer this one to the attention of the man who made it, with only the faintest sort of hope that he'll be able to extricate himself sometime in the saccharine by-and-by.

* * *

Some weeks ago a man called at my office and proposed to put in my hands material for a series of salacious and sensational articles, purporting to expose certain transactions of the phrenologists, Fowler and Wells. For the insertion of these articles he was willing to pay regular advertising rates. The operation savored of blackmail, besides being entirely outside the reputable province of THE MIRROR. With what politeness I could muster, I showed the man the door, with a very decided opinion of his proposition, his articles, and himself. I believe he threatened to publish his story in another journal, which terrible design gave me infinite pleasure. Since then I have heard nothing more of him. THE MIRROR wants no immoral sensations, no divorce proceedings, no private revelations of a licentious nature; and let this be a formal warning to hucksters of such goods to cry their wares in some other and more congenial quarter.

Best and Most Reliable.

[Selma (Ala.) Evening Mail.]

The dramatic notes published in to-day's issue are clippings from the best and most reliable paper ever published in any country, the NEW YORK MIRROR. In these days regular readers of newspapers take great interest in and read with great relish any doings of actors and actresses, and we will occasionally publish a column of notes among the professionals. The NEW YORK MIRROR is thoroughly high-toned, is ably edited, and in its make-up is a typographical beauty. We look forward to its weekly advent with great delight.

Edwin Booth at Home.

Edwin Booth, the distinguished American tragedian, arrived in the city by the steamer *Bothnia* yesterday from the scene of his recent conquests in England, accompanied by his wife, daughter, and Mr. and Mrs. McVicker. No formal reception was tendered him on account of the illness of his wife, through an intimation in last week's MIRROR, but, it is expected, will take place within a week or so at Delmonico's. The party were immediately conveyed to the Windsor Hotel, apartments having been secured by cable, and Mrs. Booth was compelled to immediately retire, owing to weakness caused by her feeble condition and the ride from the wharf.

The hotel was besieged by the reporters of the city press, each striving to get the attention of Mr. Booth.

Mr. Booth wore a loosely cut coat of grey cloth, a pair of English trousers, and looked younger than he did ten years ago.

"I presume you are glad to get home again?"

"Yes, though solely on account of my wife's condition. I did intend to remain abroad until Fall, but my return was hastened by the delicate state of Mrs. Booth's health. I had hopes at one time she would ultimately recover, but they were delusive. She relapsed again, and I thought it would be impossible to bring her home."

"How did she stand the journey?"

"She suffered greatly, and required my incessant care. I have nothing encouraging to report about her."

The reporter changed the subject, as it was painful to the tragedian.

"How do you like the English people?"

"I am particularly delighted with them. I had no idea I would receive the reception I did, or that I would be treated so kindly, for I went abroad with doubts and misgivings as to the result. In fact, I have nothing but the most pleasurable recollections of London. I was not there two days before the feeling of a stranger in a strange land disappeared, and I felt perfectly at home."

"How did the profession receive you?"

"With the greatest kindness. My intimate American friends could not have been more hospitable. There were no jealousies, no prejudice whatever against me, which I consider somewhat remarkable, when you know how much envy there is in our profession. Mr. McCullough has received the same kind of treatment from the British actors, and we both join in applauding their genuine disinterestedness. The attitude of the public and the profession toward American actors is genial and warm, and it is very gratifying to me to be able to state it publicly."

"What do you think of the press criticisms?"

"The representative newspapers used me very fairly; they seemed candid, pointed out what they believed to be faults in my acting, and gave me such credit as they thought I was entitled to. A few journals attempted to damn me with faint praise, and occasionally said rather unkind things about me, but their shafts were harmless. The reputable journals treated me fairly. I have no cause to complain."

"How did you like Mr. Irving?"

"He is certainly one of the most popular actors ever in London. Both socially and as an actor he is universally liked, and the London public make a perfect god of him. He deserves it all, for he is a noble man—a man of superior attainments in his profession—almost a perfect master of his art. He is an exceptional English actor, for he has the true ability for legitimate parts. He treated me in a princely fashion, and one of my great regrets was having to part from him. I consider him the finest stage manager I ever met in all my experience."

"Do you think he will come to this country next Autumn, as rumored?"

"Hardly. He has no reason to leave London. He is the pet in aristocratic circles, makes a great deal of money, and has the most independent position of any man on the stage to-day."

"What is your idea of the English estimate of your acting?"

"It were vain in me to concede that the critics are competent, for you know I was quite highly extolled by the reputable press; yet, in spite of their good offices to me, I deem them, as a whole, capable, discriminating and wide-awake."

"What particular role did the people like you in best?"

"It is hard to tell, but I think it was in Lear."

"Why did you not open in that character?"

"Because I preferred Hamlet. The character is in sympathy with the audience and required less exertion. The great mistake of my first engagement was in not playing Hamlet during the whole six weeks."

"What is your impression of English dramatic taste?"

"Popular criticism in London seems to be guaged by popular taste; no especial standard is set up for dramatic direction, as it is in Paris. People seem to think for themselves, and their expression of approval and disapproval is manifest in spontaneous effervescence or chilling quiet. At times the public applauded, and the press criticised; sometimes it was just the reverse. My time was too short for the real theatre-going public to form its critical impression of me, as the American public has done from seeing me so often. My audiences appeared to be picked ones, and their verdict might not pass for the popular one."

"What about your future plans?"

"I may be said to have none. They are contingent upon my wife's health. You remember that I had signed to play a provincial engagement in England? The condition of Mrs. Booth prevented my fulfilling my agreement. I asked to be let off in order to bring Mrs. Booth home. Some of the managers used me rather badly, and two of them almost insisted upon holding me. But I finally made arrangements to leave, by paying a large forfeit after promising to return. In the meantime Mr. Abbey made me a magnificent offer, which I accepted. I then canceled my return ticket and will commence a tour through the States in October next. I will return to Europe next year and fulfill my provincial engagements. This is all I know now of my future movements."

"Did you not receive propositions to go to Germany?"

"Yes; two were made—one to play an American company entire, and the other to play in English, with a German company. I sought the advice of several intelligent Germans. Some advised one plan—some another, and while they were trying to reach a decision, I was impressed with the necessity of coming home with my wife. The matter is still in abeyance."

"What are your immediate intentions?"

"For the present I shall remain in New York. I will take a run down to Long Branch on Saturday, to stay a few days with my mother at her cottage. Throughout the Summer I will take short trips into the country."

"What is the nature of Mrs. Booth's complaint?"

"She is suffering from consumption of the lungs and throat. She is extremely weak, and her physician allows no one to see her. I brought her attending physician from England."

Mr. Booth was greatly depressed while speaking of his wife, and as he was fatigued bodily and mentally, the reporter withdrew.

Lunching with a New Star.

In a commodious suite of rooms on Broadway, located between Union Square and Thirty-fourth street—it don't matter just where—lives a young woman who is the latest addition to the fast-increasing ranks of stars. She is twenty-two; has been on the stage four seasons, and is as refined and accomplished a lady as one meets in the most exclusive circles of society. A casual observer would not select the delicate, and apparently diffident woman, to occupy an important post in the theatrical profession. He would naturally imagine that she was destined to shine as a social, rather than a stage light. But let him look deep down into her nature; study the innate, latent intensity which she manifests in the discussion of the art she professes; note the dark flash of her eye—which denotes the presence of energy and fire; and then it goes almost without saying that he will doubt, reconsider, and finally reverse his first impression.

There is a pleasant fascination in talking with a young enthusiast, who, looking down the long vista of life with the hopefully piercing eyes of youth, sees the future in its rosiest hue. There is a pleasure in listening to the conversation of such people; it softens the sharp edges of one's own existence, and is as invigorating and refreshing to the senses of the city toiler as a breath of sea breeze blown across the hot bricks and pavements of a sweltering town on a sultry Midsummer afternoon.

At least, so moralized a MIRROR representative, after having passed an hour in the company of the lady alluded to—Miss Lillian Cleves. He had found her industriously copying some new lines in the leading role of the play in which she will make her advent next Fall—Only a Farmer's Daughter. She glanced up as he entered, and received him cordially. Lunch was being served, and she and the newspaper man sat down to the following well-selected *menu*, which, in the interest of our epicurean friends, deserves to be printed:

Clams, sur Coquille.
Potage: Bisque d'Huitres.
Stuffed Crabs, a l'Enfer.
Squab, and Salad Mayonaire Dressing.
Asperge, Cold Sauce.
Fromage: Roquefort.
Roman Punch.
Bergundy, Vintage of 1785.

While the reporter and Miss Cleves were discussing this well-chosen bill of fare, the former put a few questions: "Tell me something about yourself. You are not a New Yorker, I believe?"

"No; that is, I was not born in this city. I was brought up in the country in Northern New York State. My father's residence was detached, and belonged to no town or village. He was a strict Episcopalian, and I was educated in the most orthodox fashion admissible in that denomination. Although I am not a churchwoman now—my belief having drifted somewhat into the channels of the religion of Progress and of Humanity—I know that that rigid early training moulded my habits to a certain extent, and gave me thorough educational advantages that otherwise I should not have acquired."

"Do you think such rearing beneficial to the work that an actress performs?"

"Why not? My theory is that everything which tends to elevate, or *intellectualize*, as I might say, assists in shaping a man or woman for the profession. The plane of art, dramatic art especially, is, from the very nature of its composition, high. The delineator or exponent of that art therefore must be raised intellectually to a point that will qualify him or her to intelligently delineate or expound it."

"This theory of yours is by no means novel, Miss Cleves; but how do you account for the fact that fully one-third of the leading artists, dramatic and otherwise, of the day are what we commonly call self-made men; in other words, men who have attained exalted positions without particularly qualifying themselves, in a mental sense, for the opportunities to rise."

"That is easy to answer. Nature, and human nature especially, is susceptible to singular phenomena. 'All art is Nature better understood,' you know. Now, if by some queer freak, Nature forestalls Art, and shows her presence in a human being, crude but true, there is nothing to wonder about. I think that art is merely a convenient hot-house for the forcing or developing of certain inborn talents. The talent without the hot-house would be imperfect, and vice versa. This Burgundy that we are drinking, for instance, is an illustration of what I mean. All the skill in making wines combined in this one bottle could not give it the delicious smoothness and rich flavor that you notice. The wine maker merely obtained the purest juice of the grape he could find, and put it away. Time and care made those qualities that it originally lacked. Ninety-six years of keeping has given it its present richness of taste and appearance. Art has done the same to the born actor that Time has done to this Burgundy."

"You are quite a logician, Miss Cleves. But time works wonders in actors as in wine. Add ninety-six years to the life of an actress and the result is not agreeable to contemplate."

"Because a woman like wine does not improve with age, my dear sir. We don't contemplate many such phenomena in the profession, however."

"Have you, in your four years time, played many parts?"

"Not many, but those I have attempted have been favorably received. I don't like to appear egotistical—"

"That is part of your art now, remember!" interrupted the reporter.

"Pardon me—say rather part of my business! Well, as I was about to say when you were so rude as to interrupt me, I have acted with several excellent artists. My first season gave me an opportunity to play at the Union Square. I wore short dresses then—only four years ago—and the company called me 'little Lillie Cleves.' Then I traveled with Rose Eytinge, who was kind and patient with me. No matter what experienced other ladies may say that they've undergone at her hands, I have the highest regard for her."

"Then why did you leave her?"

"Because she owed me borrowed money. When a person becomes your debtor—especially a woman—she is almost certain to take a dislike to you. At least that's the way I've always found it."

"And can this be why you have such a regard for the lady? Evidently she has paid you back?"

"No, but we effected a compromise some time ago, and that settled it."

"After you left Miss Eytinge what did you do?"

"I played several engagements—notably Henriette in the Two Orphans, with Kate Claxton. My song in that—"

"Why, Henriette has no song."

"True; but I introduced one, and it made a decided impression on the critics and the public."

"You sing, then?"

"Yes. I studied originally for the lyric stage. My voice is a mezzo-soprano. When I came to New York it became impaired, and I thought best to give up a musical career. But I have considerable singing voice left still."

"Enough for theatrical purposes, I presume?"

"Quite so."

"That's encouraging; because Cushman, you remember, studied for opera, and her voice failing, took to the stage. She retained notes enough to sing the weird Meg Merriles' 'Lullaby,' however, with startling effect."

"I hadn't thought of that; it would be a good point for country newspaper interviewers, wouldn't it? I shall bear it in mind."

"Are you captivated with your part in Barnes' play, Only a Farmer's Daughter?"

"I feel that I shall play it and feel it as it should be played and felt. The tigress force, the devilish insinuation of the adventuress, Madame Laurent, are quite comprehensible to me, and my conception correct, I have no fear about being perfectly able to sustain the role to the life. Confidence is necessary, and without saying more, I am willing to wait until I have passed through the ordeal of stardom, and you may then judge for yourself as to my ability."

The Roman punch was now a thing of the past, and the 1785 Burgundy a mere memory. The lunch had finished, and so, also, had the conversation.

—W. J. Ferguson has undergone a dangerous operation involving the removal of a fistula. His health will not admit of [illegible] next season, so he will remain in New York and trust to the chances open [illegible] most promising character actor of [illegible] know.

Cutting Plays.

No greater change has occurred within our observation than in the retrenchment or cutting of plays. This is an operation which has been performed upon compositions intended for the stage from the earliest period. In fact, it is involved in the very preparation of a writing or manuscript to be transformed into action. After the author has used his utmost skill in the employment and multiplication of words, the playwright appears with his knife, and uses his utmost skill in cutting away the superabundant verbal growths, and in bringing clearly to view the main stem and living trunk out from among the mass of foliage and unserviceable twigs and offshoots. The severity of this treatment, which was much less in the days of Shakespeare, has increased, and is still increasing down to the present time. In the last century, in the era of Garrick, Colman, Goldsmith and Sheridan, it was comparatively light; but if an examination is made of printed copies of their plays, it will be found that, in most cases, the omissions indicated by "double quotations" are very ludicrous.

In our times the cutting and condensation of plays has become an art of the highest importance, taxing all the skill of the author, stage manager, and finally of the audience. After the experience of a first night, whole scenes, and even whole acts, are frequently ripped out. As an illustration of the necessity of severe excision, we recollect that in a play submitted to Edwin Forrest the hero in the original MS. appeared to deliver a speech of some thirty lines, covering an entire foolscap page. The critic whom Mr. Forrest was consulting, and who was quietly examining the MS, passed his pencil down the whole length of the sheet, and when asked "what he was doing," he answered: "You observed the page begins with this line—

"'I am resolved—death only can decide!'

"Then follow twenty-eight lines, and the page closes with—

"'Now draw your sword, and meet your doom!'

"The intermediate twenty-eight lines being employed in a metaphysical disquisition on the speaker's feelings, the state of Scotland," etc., etc.

As another example of the great tragedian's methods in disposing of impracticable dramas, he once listened, apparently with great interest, to the reading of a five-act play, the third act of which closed with the deposit of a tressel holding a corpse at the rear of the stage. Mr. Forrest pronounced this a very fine effect, and the corpse remained there through the two subsequent acts down to the close of the play. The tragedian, being appealed to by the author for an opinion, he said: "There's but one objection to your tragedy—the corpse might smell." "But the corpse might be removed," suggested the author. "Never!" was Forrest's emphatic response. "You would destroy the play. Take away the corpse and there is nothing left."

While among reminiscences we may mention that we have known a manager so experienced as William E. Burton, and an actor of so great judgment as James E. Murdock, rehearse a play without taking notice that two set scenes, the depth of the stage, immediately followed each other, making the progress of the play impracticable until a front scene was written to come in between the other two.

The objects sought after in cutting a play are obviously: To reduce the length of the play; for, to pass beyond a certain allotment of time in the performance is in many, if not in most, cases fatal; to get rid of superfluous talk; to secure a logical connection and sequence of incidents; and finally, to concentrate the action of the piece, so that it shall advance steadily and briskly to the climax. The success of many of the most popular plays is due to skilful "cuts;" to cut skillfully and knowingly is the chief talent and the groundwork of the fame of several of the most eminent playwrights of the day. More cutting is required now than in the time of Shakespeare; for then the audience went to the play-house to listen to the language of the play, and to learn from the author whatever he had to impart of history, romance, lofty poetry and melodious verification. These are nowadays not considered, taken for granted or supplemented by costume, scenery and other stage appointments. The effect of cutting and retrenchment in the treatment of acting plays is, that their literary character is entirely subordinated to stage requirements; plays are now written to be acted, not read. All those passages in which the elder dramatists disported, where the poetic genius was heated and expanded in passages which partook of rhapsody, are ignored by the modern actor and audience.

Another consideration, the most prevailing of all, is, that rapidity and concentration are special features of our age—hydrostatic concentration and electric rapidity, improved and accelerated by modern usages and inventions: the railway, telegraphone and kindred facilitators of business and movement. No more vivid example of the time-compelling requirements and agencies of the day can be pointed to than the Press. A copy of one of the first-class daily papers perfectly illustrates the novel conditions of our age, in its sweep of news, its prompt [illegible] and the extraordinary brevity and [illegible] with which it embodies in the fewest and most pregnant words all that the world has to report for the passing day.

The theatre partakes of the same spirit. Its whole equipment and motive power is to come to the point. A play is no longer an essay or a poem in so many divisions, cumbered with many scenes and delayed by elaborate explanations. The drama is driven up to its top speed, to accomplish which all superfluous integuments are stripped away to reduce it to the condition of a running horse who is to make 1:12 or 2:20 time. By the most thorough discipline the acting qualities of the play are developed, and it is so closely groomed as, if possible, to secure a long run. Hence the scene is chopped out, that fine, fat poetic description sliced off, this purposeless passage of rhetoric or dialogue trimmed away, and the whole anatomy and life of the occasion embodied in the most compact, agile and rapid going form. The result is an acting play suited to the demands and the exigencies of this latter end of the nineteenth century.

The Trembling Future.

The current dramatic season promises to be the most active and exciting of any through which we have passed. The Square is filled daily with managers, actors, and agents, discussing their projects and consummating their plans. Actors of merit are a little shy in closing for the season, entertaining the questionable idea of "holding off" for better salaries and positions. Many have secured themselves, and dismissing the future are now rambling among the mountains in search of recreation and pleasure. The number of combinations that will take the road is really alarming, and there is no doubt but that at least one half of them will return before three months of the season elapse. Our country friends can prepare for an unprecedented dramatic descent, and towns that can ill afford to patronize two entertainments a week will be treated to one nearly every night. Actors and actresses who held prominent positions in companies last season have come to the sudden conclusion that nature has cut them out for stars, and those who can raise enough money to pay for the first week's printing and ten or twelve railroad fares are now industriously engaged collecting together material for their companies. A strange sort of ambition seems to possess them. With some it is a desire to gratify a longing for dramatic distinction, and this particularly among the ladies. With others it is a thirst for pecuniary gain, while with the less sanguine it assumes the form of adventure—one chance in a thousand that they might "catch on," as it is slangily expressed. It is doleful to contemplate the mental errors of many of those who propose to star, and it is almost beyond comprehension that this erratic judgment—this vague, transparent ambition to shine without the artistic merit or natural capacity to act as a foundation—should become so clogged as to lead them into unprofitable labyrinths from which they must eventually emerge penniless and discomfitted. Experience teaches them nothing; they must try for themselves, and it is only when flat failure overtakes them that they are satisfied to relegate themselves to the positions for which they are only fitted in the subordinate ranks.

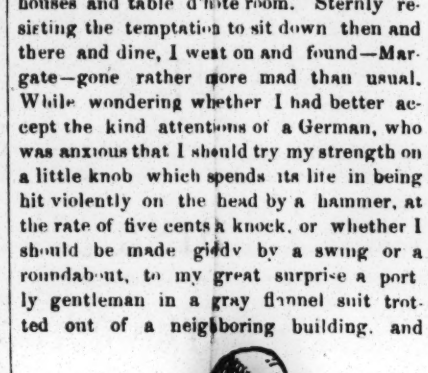
Some idea may be formed of the avalanche of companies that are to be precipitated upon American cities and towns when we state that at least twenty dramatic companies will branch out from New York, some ten or fifteen variety (or specialty) combinations, three or four minstrel organizations, two or three Humpty Dumpty troupes, ten or twelve comic opera companies, three or four opera troupes, two or three Uncle Tom combinations, and any number of fly-by-night companies. From Chicago the same character of organizations, only in a smaller proportion, will let themselves loose upon the country, while Philadelphia, Boston, St. Louis, Cincinnati, Baltimore, San Francisco and other large cities will supply their quota to the grand procession, to say nothing of the contributions from smaller places. The coming season promises to be a busy one at all events.

An English Actor in America.

HIS OPINION OF BRIGHTON BEACH.

"Ah, you wait till the warm weather, and then you can see Coney Island," was what everyone said to me; so I waited.

The warm weather came and I did go, selecting Sunday as a favorable day for the study of human life in all its aspects. Now the editor of this paper is not responsible for my opinions, so if you do not agree with them, please do not go for him, for he is innocent. The first thing to do was to ascertain the means of conveyance, etc. I was told that Brighton Beach was Coney Island, and that a boat left Twenty-third street at 2 o'clock for the Iron Pier. Then came the question of clothes—an important question—for it was very hot, but it did not follow that it would be very hot on the water, and I had not the smallest idea how long a journey it was. Besides these considerations, I did not know what manner of place Brighton Beach was; whether it involved a high hat and a frock coat, or a billy-cock hat and a shooting coat, but effecting a compromise by wearing a black coat and a billy-cock hat, and by carrying a light overcoat, I thought I could defy the elements, and thus equipped I took my ticket and went on board of the —— some heathen god, I forget which—where I found, as I had anticipated, all New York and his wife. Yes, they were all there; that old gentleman who cannot make up his mind whether to face the sun, or keep his back to it; that child with a whip and a whistle attached thereto, and who is such a pleasant traveling companion, whose charms are appreciated on all sides, and by none more than by its fond mother; and there was that party of three gentlemen, who chewed tobacco, and selected about three square inches of deck between my feet for a spittoon. You know them all; you have met them constantly; and of course there were the inevitable two ladies,



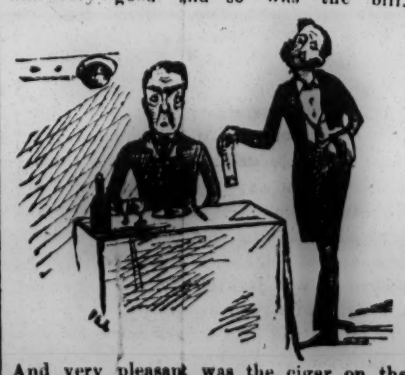
who, while making their plans as to the place in which they could put their campstools with the maximum of comfort to themselves, and the minimum to their neighbors, used my feet (and I have corns) as carpets, and my right eye as an umbrella stand. Yes, they were all there. Also a harp, a fiddle, a clarionet, and another musician, who walked about with a rather empty hat most of the time.

After a good deal of loitering we went off, and the band struck up, and the two ladies, among others, settled down, thank goodness, some little way from me. A neighbor kindly informed me in a condescending manner of pity for my ignorance which were Staten Island, Bay Ridge and other places of interest, and at last, indicating what appeared to my unsophisticated eye a group of small wooden kennels, said, "That, sir, is West Brighton Beach." I found, however, that I had misjudged it when we landed on the Iron Pier, which struck me as being very charming with its inviting looking bathing houses and table d'hôte room. Sternly resisting the temptation to sit down then and there and dine, I went on and found—Margate—gone rather more mad than usual. While wondering whether I had better accept the kind attentions of a German, who was anxious that I should try my strength on a little knob which spends its life in being hit violently on the head by a hammer, at the rate of five cents a knock, or whether I should be made giddy by a swing or a roundabout, to my great surprise a portly gentleman in a gray flannel suit trotted out of a neighboring building, and

quickening his pace as he neared the water flung himself into the sea. Not quite sure whether suicide was his intention, I made inquiries, and found that this was the way they bathed at Coney Island, and visions of Dieppe came o'er me. When I had done staring at this, and had made up my mind to resist the blandishments of my German friend, and when I had also quite made up my mind to get back to New York as soon as possible, I noticed some vehicles placard "To Brighton Hotel,"

from which I gathered that West Brighton Beach was not identical with Brighton Beach.

Cheerfully paying five cents to leave this pandemonium, in company with seven or eight others, I was whirled off to a big hotel where, to my intense satisfaction, the first sound that greeted me was Levy's well-known double-tongueing. With a sigh of relief at once more getting into civilization, I sat down and ordered my dinner, which was very good and so was the bill.



And very pleasant was the cigar on the promenade with the band playing, but it began to get cold and foggy, and I thought I had better go back to the iron pier, and see about the homeward steamer. Drawn up with considerable pomp just outside the hotel was a four-in-hand, in which sat reposefully a rather stout gentleman, who seemed much impressed with his own magnificence. However my omnibus or wagonnette—or what you like—started before this imposing equipage, and rattled me back to the pandemonium just in time to see a steamer leaving the Iron Pier. I made up my mind to bear it quietly and without oaths, and after waiting from about 7:30 till 9 o'clock, among a huge seething crowd, I was told that on account of the fog, which was very thick, there would not be another boat from there that evening. "Some other evening," facetiously added my informant, "but your ticket will take you back by Bay Ridge."

I followed the crowd into a train, and from the train into a boat, where the good folks seemed somehow to sit more comfortably, and to take less room, than they did going.

On landing and on expressing a somewhat qualified approval of Brighton Beach, I was told that Manhattan Beach was the proper place to go to; that in point of fact Manhattan Beach was like our Brighton, while Coney Island Brighton was only a popular resort for the holiday-seeking general public, and that I was to be sure and go to Manhattan Beach next Sunday. *Nous verrons.*

F. G. K.

Value of Our Stars.

An enthusiastic writer named Marion Knowles has been giving his estimate of the merits of the different stars of the profession. He says that Salvini is the strongest actor; Ristori the greatest actress; Booth has no superior in his range of characters; Fechter the very ideal of a stage lover; Barrett only mediocre, his Richelieu being passable; Forest was the only Richelieu; E. L. Davenport the only Hamlet; George Boniface when young, the handsomest actor; Edwin Adams the most charming actor; Joe Jefferson the finest comedian; Owens never touched the sense or emotion of an audience except as Caleb Plummer; Crane, Robson and Raymond good in eccentric comedy; Clara Morris the first of living American actresses—her Camille, however, not equal to Bernhardt's; Effie Ellsler and Kitty Blanchard the best actresses in the romantic drama; Eleanor Calhoun the handsomest woman upon the stage; Kate Forsythe the prettiest ugly woman; Mary Anderson and Charlotte Thompson have lost their freshness; none of the present living actresses touch Adelaide Neilson; Keene, McCullough and Sheridan are the prominent successors to the great dead—Keene's Richard, McCullough's Virginius, and Sheridan's Louis XI showing the extent of the men; the greatest Richard to-day is Barry Sullivan. Mr. Knowles ends his article by saying that Mary Anderson has much to unlearn, and that Fanny Davenport, Ada Cavendish, Ada Dyas, Sara Jewett, Rose Eytinge, Rose Coghlan and Kate Claxton have all done the best they can ever do. Managers are rejoiced to know that Mr. Knowles has spoken. They will now be able to make up their slates with a positive estimate of the capacity of each star mentioned. Heretofore they have been in the dark, and the light thrown upon the commercial value of our reigning stars by the sapient Knowles will doubtless put thousands of dollars into the managerial pocket in the future.

Wallack's Opening Indefinite.

"Our plans are not far enough advanced to speak in detail with regard to them," remarked Theodore Moss of Wallack's while conversing on the subject of the new theatre, "and at this time I don't know that I can tell you anything that would be news to THE MIRROR. I know of nothing of interest that it has not already published."

"Have you decided upon the date of opening?"

"No; we have not settled upon the date."

"Is it true, as stated by a daily paper, that you have sold every seat for your opening night?"

"How could we sell every seat, or any seat, when we do not know ourselves when the opening will occur? No; it is not true. We have had a number of offers. One man has offered us $5 a seat for every seat in the house, in the circle, balcony, parquette; but of course nothing has been done. I shall be glad to give THE MIRROR any news of interest at any time; at this time I know of none."

"Then you absolutely know nothing?"

"Nothing—but stop; yes I do. You can say The World will positively come to an end next Saturday, regardless of old Mother Shipton. Our last performance in this theatre takes place Saturday July 2d.

—We have it on the authority of Mr. Hill that James O'Neill will not support Margaret Mather under his management during the seasons of 1882 83. A special company will be secured to support each in the legitimate.

"If we offend, it is with our good will."
—MIDSUMMER NIGHT'S DREAM.

If ten years is one decade, what do you call an egg this weather?

They say man is born of woman. "If that is the case," says Alvin Joslin Davis, "how about a self-made man like me?"

An actor named Stone fell into the Mississippi last week and was drowned. When a man with a name like that once gets into water the chances are a thousand to one in favor of his going to the bottom.

We are now being struck with theatrical base ball clubs.

Many an agent makes money for a manager by the sweat of his jaw.

"True worth, like the rose, will blush at its own sweetness." Now we know what makes Collier's face so rosy.

A leading man was observed blowing up his wife yesterday in front of the Morton House. Some men can make themselves at home anywhere.

Two young actresses of this city use the same dress at two different theatres. Must be a changeable silk.

Some of the ushers in our theatres are about as useful as a pair of pants on a striped cat.

Would Owen Fawcett have a clear conscience if he were Owen Fawcett Rowe?

Chew on a porcelaine plate awhile, and you will have a faint idea of a theatrical boarding-house steak.

Culture is desirable in actors, and there is no culture that would do some of them more good than agriculture.

Joe Murphy has gone t'rout the finny tribe.

A well-known manager has just married the chambermaid of a Chicago hotel. Rather high menial preceding that.

This is the season when professionals in New York have the confidence of their fellow men. They're all on the Square.

Many of the plays written nowadays carry wait with them.

A lady dropped a glove at Wallack's the other night. It was found by the small-handed author of this column. She is requested to send the other to this office, as the one found is useless without it.

Anna Dickinson is writing a book, to be called "Women After All." When it is known that this has been women's custom for nearly two thousand years, Anna has chosen a very common subject, and the book won't sell.

John Mathews saw two ladies and a small girl admiring his picture in a show-case in Fourteenth street, yesterday, and he felt that he had not lived in vain.

A New York actress banged her heir yesterday, because he came into her presence with a sliver in his finger.

The days are beautiful and long, the little swallows are chirping in the morning sun, the bushy tailed squirrels gambol upon the sward in the Park, the berries are getting ripe, the cattle low in the waving fields, the measure worm has begun his slow march down the trees, the dear little ant is working the festive mound, and all nature is clothed in an emerald sheen—and yet there are people who will walk fifteen blocks every Thursday morning to borrow a friend's MIRROR, rather than go to a news-stand and buy it like a man.

John Rogers has recovered from the recent cold received while drinking water from a damp tumbler.

A train left New York for the West yesterday, having on board four hundred barrels of whiskey and one actor. Why so much actor?

An advertisement in last week's MIRROR says: "Address Virtue, this office." Quite consoling to know that people continue to locate that heavenly quality in THE MIRROR establishment.

Osmond Tearle.

SIR CLEMENT HUNTINGFORD,
IN
THE WORLD.

WALLACK'S THEATRE.

Mr. Gerald Eyre.

MARTIN BASHFORD,
IN
THE WORLD.

WALLACK'S THEATRE.

William Elton.

AT

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Miss Rose Coghlan.

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FREDERICK PAULDING.
1881-82.

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WITH
FREDERICK PAULDING.
1881-82.

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Letters may be addressed care NEW YORK MIRROR.

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PREMIERE DANSEUSE,

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NEW ENGLAND MANAGER.

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Pure and Refined in Tone.

[Plainfield (N. J.) Bulletin]

THE NEW YORK MIRROR is a paper the profession is proud of. It is a bright and newsy journal, containing the most reliable doings of the amusement world. Its articles have a pure and refined tone and are written by men of culture. Anyone who is at all interested in theatrical events should subscribe to this reliable paper.

E. V. SKINNER.—The passenger agent of the Pennsylvania Railroad was last evening the recipient of a handsome gold watch, chain and locket, from a number of his friends in the profession, to whom he has extended many courtesies. The presentation took place at the Morton House, and a general good time was had, amid the popping of corks, toasts and speeches. Among the donors were J. M. Hill, Charles E. Rice, Brooks and Dickson, Jacob Nunemacker, James Buckley, of the Erie Railroad; Mathew Byrnes, M. B. Leavitt, Daniel and Gus Frohman, and others.

WAKEMAN.—Miss Annie Wakeman, who has been suffering for some weeks past with malarial fever, and confined to her bed, is, we are happy to say, convalescent, and rapidly recovering.

—It is reported that Manager Neuendorff has secured the Saxe Meiningen Dramatic company, now playing in London to tremendous business, to open his new theatre (Wallack's) in the Fall. We hope the report is true, for we are aching to see a company in which the supers are considered stars. What must the principals be? Moons?

—Joseffy, the celebrated pianist, will make an extended tour of the United States under the management of Henry Wolfsohn. The artist will commence his season in October in San Francisco, then visit St Louis, Memphis, New Orleans, Cincinnati, Louisville, Chicago, Detroit, Indianapolis and most of the larger Eastern cities. Joseffy will not play in New York until next spring.

—Sherry Corbyn, the California manager, has taken a theatre at Revere Beach, Mass., for the summer season, and has fitted it up in first-class style, with enlarged stage, ten new sets of scenery, new floor and roof for the auditorium, opera chairs, etc., and inaugurates it with Mortimer's Mysteries. Sherry is a capable manager, and will no doubt do well in his present venture.

—The Germania Theatre on Fourteenth street has been secured by Tony Pastor, who proposes to make a first-class variety establishment of it. He will in all probability open it this season, though we have not heard whether he retains his Broadway theatre or not. If he does, and with his new Brooklyn theatre, he will have his hands full in future. The Haverly fever seems contagious among managers.

—Gus Williams has, we understand, concluded to pigeon hole Our German Senator, and devote his time upon a new piece called Kaiser, by Frederick Williams. Although Gus is not fitted for a star, we hope Kaiser will be an improvement upon the Senator, which no man, unless suffering from some overwhelming mental disorder, would have had the hardihood to put before an enlightened audience.

—C. E. Blanchett writes us from San Francisco as follows: "I have entered into a copartnership with C. E. Locke for an opera season of one year, at the completion of which I will take Emilie Melville to Australia, with four principals, on my own account. The Melville Opera Company—as the organization will be known—for this season will be made up entirely of California people, and will be the first organization of a musical character ever taken from this coast." Mr. Blanchett has served three years among Haverly's retinue.

—Mme. Rentz's Minstrels and Vienna Cornet Band, M. B. Leavitt, proprietor, will be composed as follows this season: Kit Clarke, manager; Ben. Leavitt, assistant manager; William Babbitt, treasurer; Fred. Wright, leader of orchestra A. A. Dagit, leader of band; Levi J. Tullock, agent; John Sears, assistant agent. Artists: The Werners, Harry and Minnie Wood, Arthur and Virgil Johnson, Glenn Sisters, Maud Stanley, Lulu Mortimore, Harry Devere, Minnie Bentag, Alice French, Carrie Adams, [illegible] Hodges, Louise Bliss, George and [illegible] Moore.

Professional Doings.

—Edward E. Rice, whose features appear above, is too well known in the profession to require comment. He opens the Forrest Garden, Boston, on July 4, with Nat. Goodwin, in Cinderella at School.

—Minnie Palmer is at Long Branch.

—Dora Leigh is resting in this city.

—Sam Swaine has returned from Brazil.

—Robert Spiller is recovering his health.

—James Fennessey, of Cincinnati, is in town.

—John W. Carroll is in a fair way of recovery.

—John R. Rogers is Summering at Fort Hamilton.

—A. M. Palmer is expected home some time in July.

—William Thompson has been re-engaged by the Harrisons.

—Frank Roche will support Henrietta Vaders next season.

—Spencer Cone, Kate Claxton's business manager, is in town.

—James Morrissey leaves Paris for America July 15.

—Robert Graham thinks of Summering in the Adirondacks.

—John E. Warner is lying seriously ill at Colorado Springs.

—It is nobody's business, but nevertheless Lillian Cleves age is 22.

—Alexander Fitzerald has been re engaged by the Gesche Hopper company.

—Howard E. Laing, the popular railroad man, still lingers around the Square.

—John T. Raymond's next season will open at the Boston Park September 5.

—Charles L. Davis denies that he intends introducing the raft scene in Alvin Joslin.

—Jake Nunenmacher and wife are comfortably quartered at Fort Hamilton, L. I.

—Sam Ashe, manager of the Texas circuit, is rapidly filling time through the State.

—Frank Gray, the clever young manager of the Memphis Theatre, has gone to Detroit.

—Matt Canning will manage the new stellar aspirant, Henrietta Vaders, on her tour.

—James A. Herne and Fred. W. Bert, his manager, are rusticating at Dashmont, Mass.

—The bricklayers have commenced laying the northern wall of Wallack's new theatre.

—Leon, of Kelly and Leon, arrived from Australia on Friday last, and is on his way East.

—Rose Eytinge will open the new Grand Opera House at London, Ontario, September 8.

—Wood and Beasley, a musical team, have been engaged for Leavitt's specialty company.

—The Grand Opera House, Cincinnati, opens its season September 15 with M. B. Curtis.

—Mrs. Leu Grover is lying at the point of death. Grover is half distracted in consequence.

—Eva Garrick, late of the Park Theatre, has just recovered from a severe spell of sickness.

—Robert Spiller is filling time for After the Opera and Rooms for Rent with great rapidity.

—Raymond is coming East by stages This week he is playing in Colorado towns and cities.

—Edwin Milliken has accepted an engagement with the Madison Square Theatre for the season.

—Pauline Maurel has been re-engaged by the Emma Abbott Opera company for contralto roles.

KELLOGG.—Clara Louise Kellogg, now in France, will sail for her native land on the 28th of July.

—The Vokes Family and their ancient piece are playing through the Canadian towns this week.

—W. H. Powers has purchased the right to produce My Geraldine and The Galley Slave for Canada.

—Madame Majeroni will play Zicka in Diplomacy next season with the Hoey and Hardy combination.

—John T. Macauley, of the Louisville theatres, will Summer in New York and other Eastern cities.

—Maude Granger has been fishing at Long Island. She revels in the sport, and knows how to handle the rod.

—The Boosters are disconsolate. President Bowers threatens to go into a country retreat for the Summer.

—George Crabtree, Lotta's brother, will possibly manage her business next season, with Geo. W. Floyd ahead.

—Monday night last was the fiftieth performance of Sam'l of Posen at Haverly's Fourteenth Street Theatre.

—The new brick front of Harrigan and Hart's new theatre is nearly completed, and presents a neat appearance.

—The Forbes company of Boston are getting out some handsome lithographic work for Spiller's After the Opera.

—Frank Evans and Maude Granger will be members of Bartley Campbell's Galley Slave combination next season.

—Some of the lithographic work shown us for Frank Mordaunt's new play is very fine, as it certainly is most effective.

—It is thought that Anna Dickinson and John Stetson will settle their difficulty without appealing to the courts.

—Lewis Morrison, Mrs. F. M. Bates and Russell Bassett made a big hit in Chicago last week, in A Celebrated Case.

—Selina Fetter will start out with three new plays this season, opening in Philadelphia the early part of September.

—Sallie Price, an expert banjoist and accomplished soubrette, goes with Jarrett and Rice's Fun on the Bristol party.

—Fanny Wentworth, formerly of the Acme Olivette company, will go out next season with C. D. Hess' organization.

—Harry Pickles, THE MIRROR's clever New Orleans correspondent, recently made a hit as Marc Antony in Julius Cæsar.

—Tony Pastor opens in Chicago next Monday for one week. His business through the country has been uniformly large.

—Edwin Cleary, stage manager for the late Adelaide Neilson, will act in a similar capacity for Henry E. Abbey this season.

—Charles C. Manbury, late with the Lingards, goes next season with Bartley Campbell's Galley Slave and Fairfax Company.

—Mr. and Mrs. M. B. Rich, of the Boston Globe Theatre, are in town, and will sail for Europe on Saturday by the *City of Berlin*.

—Manager Tom Maguire having forwarded the fares for the Tearle and Eyre party, they will leave for San Francisco on Sunday morning.

—Matt B. Snyder, with his wife and daughter, have been engaged by J. W. Collier for one of his Banker's Daughter companies.

—Mrs. Charles Leland, of the Leland Opera House, Albany, is in the city, securing attractions for that theatre for the ensuing season.

—John Habberton is writing an eccentric comedy for W. J. Ferguson, in which there is a probability of his starring should his health permit.

—Roland Reed says that it is a mistake about his having signed with the Harrisons for next season. He is still contract whole and fancy free.

—Around the World in Eighty Days is to be revived in San Francisco, with many of the original members in the cast, including Matt V. Lingham.

—M. B. Leavitt is trying to induce the veteran Dan Emmett, the founder of negro minstrelsy in the United States, to reappear upon the stage.

—R. M. Hoolev and Augustin Daly are negotiating for the production of the latter's pieces at the former's theatre in Chicago for the ensuing season.

—Charles A. Mendum, the affable business manager of the Arch Street Theatre, Philadelphia, sails for Europe on Saturday, to be absent some six weeks.

—Walter Gale, G. O. Johnson and Julia Wilson, of J. M. Hill's Den Thompson company, are booked to sail for England by the *City of Berlin*, on Saturday.

—Phil H. Kirby, of San Francisco, will be Willie Edouin's business manager next season. Mr. Kirby is an indefatigable agent and a gentleman withal.

—Fannie Aymar Mathews, the dramatist, has gone to Dingman's Ferry, Pa., to spend the Summer among the falls, glens, and lovely scenery at that place.

—Soldene is sweltering in Cincinnati. She leaves for England shortly. It is said her managers have lost over $15,000 on Soldene and her company the past season.

—William Castle has abandoned the project of organizing an opera company to do light operas for the present, and has engaged with the Emma Abbott company.

—Cal Wagner is a genius. He recently applied to a dramatic agent to book him for Nov. 1, and failed to say where he wished to play. He was sent to Memphis.

—Alice Chandos is in London, where she has accepted an engagement to play for the coming two years. She writes us that she may not visit America for several years.

—A new theatre in London is to have three portable stages. The orchestra will probably be on the roof. These poor musicians—how they do get pulled around.

—W. B. Till, the popular manager of the Grand Opera House, Harrisburg, Pa., has been in the city the past week in the interest of his theatre. He returns home on Saturday.

—The American stage will be thoroughly Russianized the coming season. A low estimate places the Michael Strogoff companies at thirty-nine, with Kalamazoo yet to hear from.

—A comedy described as "entirely new and original," entitled Senator Silverbags, by R. D. Milne and our accomplished San Francisco correspondent, William W. Randall, will be an attraction on the road next season.

—Alice Dunning Lingard begins her starring tour after Christmas. She will appear in Neilson's roles—Julia, Juliet, Rosalind, etc.—and will be supported by a strong company.

—William Babbitt has penetrated the library of the Messrs. Mallory with a new play called Rachel Molsa, and has received encouragement for its commendable construction.

—Heuck's Opera House, Cincinnati, with Manager Collins at the helm, will open August 1. The Kiralfy Brothers are booked for the week with Around the World in Eighty Days.

—Frederick de Belleville and J. F. Malone are summering at Cohasset. They propose an onslaught upon the finny tribe, and the MIRROR staff expect to sit down to many a mess during the summer.

—John R. Rogers is rapidly recovering under the skilled treatment of Dr. Gilbert, of Thirty seventh street. He is resting at Fort Hamilton, L. I., and visits the city Tuesdays, Thursdays and Saturdays.

—It is stated that Manager Will English, of Indianapolis, is thinking of building a new theatre at Louisville. It is only a report. Louisville, like San Francisco, seems to have more theatres now than she can support.

—Robinson Opera House, Cincinnati, under the management of R. E. J. Miles, is announced to open its Fall season September 12, the Vokes Family, in Belles of the Kitchen, contributing the initial attraction.

—Sara Bernhardt denies the report that she is going to marry Angelo, her leading man. She says she never was married, and has no desire to be, and the ambition of her life is to give her two sons brilliant educations.

—The Soldene company disbanded lately, and from it has sprung the Rose Stella Comic Opera company, under the management of Miles and Ballenberg. They commenced an engagement at the Park Theatre, St. Louis, last Sunday.

—Booth's Theatre is to undergo interior transmogrification. Manager Stetson contemplates making many improvements, both outside and in. The lobby has been torn out, and the Twenty-third street entrance boarded up.

—Manager Rosenbaum, of Leavitt's Rentz-Santley Minstrels, has been re-engaged by the shrewd M. B. Leavitt at an increased salary. Rosenbaum has succeeded in removing the unsavory odor formerly surrounding the company, and last season it cleared nearly $14,000 for Leavitt.

—Italian lithographs—a novelty in the way of show printing—will be used by Lillian Cleves in Only a Farmer's Daughter next season. The effects are produced by electric lights on copper plates, and thence transferred to stone. The night scenes far excel anything of the kind ever produced in this city.

—A society lady, negotiating with Elliott Barnes for the Farmer's Daughter combination, hesitated because, as she naively put it, "I might be talked about." Said the virtuous Barnes, quickly, "My dear Miss, you must not mind that; they will talk about any one. Why, they have *even talked about me!*"

—Charles Davis, alias Alvin Joslin, visited the Metropolitan Concert Hall last Sunday evening in company with Frank Farrell. During the evening Davis horrified the waiters at the *cafe* and astonished his friend Farrell by ordering "half a home-made pie." He finally compromised on a Charlotte Russe.

—A lodge of lady Elks has been organized at Harlem. Miss Annie Wall is President; Miss Jennie Layton, Vice President; Miss Katie Clarke, Treasurer, and Mrs. Harvey Smith, Secretary. What a scrabble there will be for the office of Exalted Ruler. The ladies have such a penchant for ruling, you know.

—Barton Hill will do the distinguishing business with Fanny Davenport the coming season. In other words, he will be a leading man. The other members of the company are May Davenport, Miss Monk, Mary Shaw, Charles Fisher, W. F. Edwards, Harry Ranforth, W. A. Whitecar and O. M. Dunn.

—Lillian Andrews, who is engaged for the Tourists this season, is a buxom San Francisco actress, and has been identified with Baldwin's for several years past. She made a great hit as Queen Elizabeth to Adelaide Neilson's Amy Robsart, on the occasion of the late lamented actress's last appearance in that city.

—George C. Davenport and Harry Hawk will take the road next season in a new and original Irish piece which has just been completed for them. George says: "It is one of the best Irish pieces I ever read," and as his judgment is entitled to weight, it is possible it will make a hit with two such capable comedians to interpret it.

—A dispatch from Charles Frohman to THE MIRROR was as follows: "San Francisco, June 27.—Our opening was actually $1450, the greatest ever here." The Mastodons opened at the Bush Street Theatre last Monday night.

—By a decision of Judge Donohue, in the divorce suit of Agnes R. Boucicault against Dion Boucicault, rendered on the 24th, the latter must allow his wife $3000 a year, and $500 counsel fee. Mrs. B. is also permitted to see her children.

—J. B. Little claims that his sensational play, Saved from the Wreck, is identical with The World. His drama has been acted for eight years, and it contains lines and incidents that are found in the melodramatic spectacle at Wallack's.

—The following well-known people have been engaged by Gosche and Hopper for One Hundred Wives next season: Helen Gardner, Lillie Eldridge, Mrs. Wheeler, Frank Buddworth, Alex. Fitzgerald, George R. Sprague and Lawrence Eddinger.

—The credit of discovering the comet that now may be observed careening through space belongs to Miss Marion Booth. She is well versed in astronomical matters, and she observed the comet at 10 P. M. Tuesday, June 21—just six hours earlier than any other authentic discovery.

—Mrs. Governor Pacheco, of California, now in this city, has completed a new piece, and is looking about for an opportunity to produce it. Fred Lyster will probably direct her affairs. Mrs. Pacheco is a gifted woman, has abundant means, and has written several meritorious plays, which were unqualifiedly endorsed by the San Francisco press.

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Lieut. M. CAVANA,
Manager, P. O. drawer 1,187.